

PROGRAMS OFFERED TO THE NAEB TAPE NETWORK

5/31/51

Series I WE HUMAN BEINGS

A series of seven programs done by the Lowell Institute of Boston dealing with psychological and sociological problems.

Series II A LONG LIFE

Another Lowell Institute series of ten programs produced by Parker Wheatley dealing with various sicknesses.

Series III GREAT THEMES IN THE GREAT HALL

A series of twelve hour long forums held at the Cooper Union in New York. They consist principally of an address by a well known authority in whatever field is being discussed.

Series IV SESQUICENTENNIAL CONCERTS OF THE UNITED STATES ARMY BAND

Series V MUSIC FOR THE CONNOISSEUR

A series of 13 unusual programs featuring David Randolph, director of the Randolph Singers and professor music appreciation at New York University.

Series VI CANADIAN CONCERTS

A series of concert music programs produced and broadcast by CBC. There are eleven programs in this series.

Series VII BBC WORLD THEATRE

A series of thirteen dramatic programs produced by BBC.

Series VIII THE HUMAN ADVENTURE

A series of eight programs dealing with human problems as found in the history and literature.

Series IX THE READERS' ALMANAC

There are thirteen programs in this series. It is an outstanding book review program and is conducted by Professor Warren Bower, the Director of the Reading Center of New York University.

Series X COOPER UNION FORUM

A timely series of ten Cooper Union Forums on the subject of ideas and their communications.

Series 51-1 LOS ANGELES COUNTY MUSEUM CHAMBER MUSIC

A series of thirteen concerts of chamber music.

Series 51-2 COOPER UNION FORUM-AMERICA IN CRISIS

There are ten programs in this series. They are excellent timely talks by eminent authorities.

Page 2.

Series 51-3 MUSIC FOR THE CONNOISSEUR

David Randolph featured in thirteen programs.

Series 51-4 COOPER UNION FORUM-WOMEN

There are twelve programs in this series and are approximately one hour in length.

Series 51-5 THE NATURE OF THE UNIVERSE

Series of eight talks given by Fred Hoyle. The talks are aimed at a lay audience and concern the formation of the universe, the solar system, and the possibilities of future change.

Series 51-6 THE NEW WORLD OF ATOMIC ENERGY

This is a WLS, Chicago school time program. It consists of eleven fifteen minute programs and covers the field of atomic energy rather thoroughly.

Dated Series-

The University of Chicago Round Table

Herald Tribune Forum

Fourth Annual Conference of Business Men and Educators

51-a Payne Fund Prize Script

51-b New Republic Panel-Television and Education

Salliey
NAEB TAPE NETWORK

March 24, 1952

MEMORANDUM:

TO : MEMBERS OF NETWORK ACCEPTANCE COMMITTEE AND IN-SCHOOL PROGRAM COMMITTEE

FROM : DICK RIDER

RE : PROPOSED SURVEY QUESTIONNAIRE

Attached is a rough, very rough, draft of a questionnaire designed to assemble considerable information in relation to the network operation.

After all of you have had an opportunity to go through it, make such comments, recommendations for changes, and criticisms as you care to, it will be sent to Dallas Smythe for suggestions on form.

I hope you are able to see what kind of information we are after. The form can, and must be, polished up before it is put into final form, but initially my question is what else should we ask? As long as we are sending out a lengthy questionnaire, which will take considerable time to fill out, we might as well have it complete. It is my hope that this will be a start in supplying us with information about all the network stations which we can use in trying to arrive at programming and distribution policies which will best serve their needs.

So, any and all suggestions will be most welcome. We should have these back from the stations before changing over to individual station service-- and that may be sooner than any of us suspect. Therefore, may I request that you start your reactions on their way to me no later than TWO WEEKS after the receipt of this memo?

Many thanks for all the trouble.

Best regards,

Dick Rider

UNIVERSITY OF MINNESOTA
GENERAL EXTENSION DIVISION
MINNEAPOLIS 14

RADIO STATION KUOM
770 ON YOUR DIAL

March 28, 1952

Mr. Richard L. Rider
Manager, NAEB Tape Network
119 Gregory Hall
University of Illinois
Urbana, Illinois

Dear Dick:

Your proposed survey questionnaire is a fine beginning, and in final form, should give us much-needed information about the wants and desires of the individual stations. Obviously, the more we can tailor the package to the individually expressed wants of the brotherhood, the more valuable the network will be to its constituents.

I'm attaching a few suggestions regarding the questionnaire. In general, though, you've done a swell job of covering all the major angles.

Best regards,

Burn

Northrop Dawson, Jr.
Program-Production Director

ND/arp

SUGGESTIONS FOR
PROPOSED SURVEY QUESTIONNAIRE

Section I, Item 8

Dick, I think the phrase "kinds of programs" is ambiguous. I'm assuming you're thinking here in terms of subject-matter areas for programs and series -- right? If not, I think the questionnaire should include a question indicating preferred or needed areas of knowledge. May be something like this:

"List, in the order of your priority, the subject-matter areas in which you feel network program service can best fulfill your needs -- subject areas not now regularly offered. Also please indicate preferred format for each.

<u>SUBJECT AREA</u>	<u>PREFERRED FORMAT - TALK, DISCUSSION OR DRAMATIZATION</u>
1.	
2.	
3.	
4.	
5.	
6.	
7.....ETC."	

Possibly, it might even be advisable to include a specific check-list of subject areas -- i.e., LITERATURE, HISTORY, POLITICAL SCIENCE, SOCIAL SCIENCE, HEALTH, USEFUL KNOWLEDGE, (Home Decoration, Law For the Layman, Building a Home, etc.) and OTHERS--with a column, as above, indicating preferred format.

The above is merely an off-the-cuff suggestion for phrasing the question.

Section II, Item 2

I think this item should include the following question: "If it were possible for the network to make audition tapes available for sampling sufficiently in advance, would you prefer to audition a package before definitely scheduling the included series (s) in your program bulletin?" (If this possibility is not feasible from a practical operations standpoint, forget I ever mentioned it!) *Do and -*

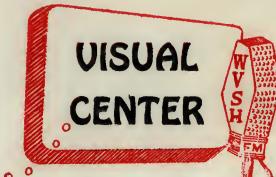
Section II, Item 5

One sentence is confusing, to wit: "For example, one proposal is that we offer one new series each week". Does this mean, as I interpret it, that every week of the year, stations would get an additional new series?????? 52 separate series being offered in succeeding weeks????

Section III, Item 1

You are so far overlooking School of the Air operations like ours, which are planned on a basis of the full school year, i.e., September till June. So, this question should be revised to include something like: "If you plan your in-school programs on the basis of a full school year, during what period do you plan for the year ahead?"

Audio -



M. McCABE DAY
DIRECTOR
OFFICE.
ROOM 103 - PHONE 1006
HUNTINGTON HIGH SCHOOL

SCHOOL CITY OF HUNTINGTON

Huntington, Indiana

MEMBER:
NATIONAL ASSOCIATION OF
EDUCATIONAL BROADCASTERS
EDUCATIONAL FILM
LIBRARY ASSOCIATION

April 2, 1952

Mr. Dick Rider, Manager
NAEB Tape Network
119 Gregory Hall
University of Illinois
Urbana, Illinois

Dear Dick:

In reply to your letter of March 24, concerning the proposed survey questionnaire, there are only a couple of points I want to raise.

In Section I, Item 4, it seems there might be added "In-School" for the types of programs for recommendation. While this may not be classed definitely as a format, it is a particular type of program offering, and would give opportunity for expression to indicate how interested the various stations are in this service of NAEB.

In Section II, Item 5, I think I understand that you are asking whether programs should be grouped by packages for selection, or should be offered for choice on the individual series. I think this series selection is important. For example, KSLH and WABE should surely be able to select a series in lieu of the series they are supplying the network.

In Section II, Item 6, does the "Individual program" method of mailing mean that the station would receive each program of each series in an individual mailing? It seems to me that this would mean a tremendous increase in postage cost. Perhaps there are other reasons for this individual mailing of which I am not aware.

The survey questionnaire is quite inclusive, so I can't think of other things needed, and these items I have mentioned may not be too important. Will look forward to seeing you in Columbus two weeks from today.

Sincerely,

M. McCabe Day, Director
"Mac"

"THE OLDEST STATION IN THE NATION"



UNIVERSITY OF WISCONSIN - MADISON

APRIL 2, 1952

Mr. Richard Rider
119 Gregory Hall
University of Illinois
Urbana, Illinois

Dear Dick:

All of a sudden, the questionnaire gets un-buried from the pile on my desk!

Apart from arrangement and form considerations on which Dallas is a far better consultant, I have only one suggestion. Under II, item six, I think "package" should be defined - same old problem of terminology. I think the decision is between reviewing (1) a "package" containing all "this week's" programs from ten different series, or (2) a "package" containing all 13 programs of one series. (The way it stands now the choice seems to be between receiving (1) as a grouped package or in individual cartons. - Or maybe the confusion is exclusively mine - I don't know.

I realize first things come first - but I'd still like to see if a questionnaire could be worked out to evaluate productional facilities around the net. "Do you have a staff of writers? Producer - directors? Facilities for producing dramatic programs? Live music available?" etc. I'll also hasten to admit that kind of information might be entirely useless unless NAEB had "assignments" to parcel out.

Hey! Spring's a comin' in! Saw our first blue water under Mendota's ice today. C'mon up and have a beer on the Union Terrace, sidewalk cafe style yet!

Cordially,

A handwritten signature in cursive script, appearing to read "Ray".

Ray J. Stanley
Acting Program Director

WBAA

R.R. =

Thanks for sending
this. I think it
needs in-person disc -
ussion - amongst
committee, at least.

J. Henderson

4/8/52

SECTION I

- Program Needs -

1. Do you think the programs supplied by the Tape Network fill a definite need in your program schedule?
Yes ____ No ____.
2. What kind of programs offered by the Network have been most useful to you?
*Yes give a choice here - types only - possibly
(Put in a list of programs?) an s.g. (series title),
for each type.*
Illustrate by naming some specific programs.
3. What kind of programs offered by the Network have been least useful to you?
Illustrate by naming some specific programs.

(combine 2 and 3 with code letters?) **no**

(Check form of 4 and 5 with Smythe)

4. On the basis of program format indicate your recommendations in the appropriate column.

Format	The Network should offer		
	More	Less	About Same
1. Music			
2. Drama			
3. Talk (Lecture and Interview)			
4. Documentary			
5. Discussion			
6. Feature and Miscellaneous			

5. Indicate your recommendation on frequency of various program lengths.

Time	The Network should offer		
	More	Less	About Same
1 hour			
1/2 hour			
1/4 hour			

6. Present plans calls for the Network to supply about 500 hours of programming per year. If this amount of programming is distributed evenly so that you receive approximately 10 hours per week, how much of it can you use?
 Approximately _____ hours per week.
7. Policy, as delineated by the Acceptance Committee and approved by the Board of Directors, provides that the Network should direct its major effort toward significant programs of relatively timeless value. A lesser proportion of Network programs should concern contemporary affairs in such a timely manner as to require special handling. Do you agree with this policy?
8. In considering specific program areas and types which you would like to receive from the Network, your attention is invited to the Committee reports published pursuant to the Purdue meeting.

List, in the order of your priority, the five kinds of programs you would like to get from the Network -- kinds not now regularly offered. (Include enough description to make certain we understand what you mean.)

- 1.
- 2.
- 3.
- 4.
- 5.

9. Make whatever comments you care to regarding programs offered by the Network.

SECTION II

- Scheduling - General -

1. Our normal program scheduling period is:

Semester _____ Quarter _____
13 weeks _____ Month _____
Other _____ (Explain) _____

Indicate approximate starting dates of your program periods.

2. Do you publish a program bulletin or schedule?

If yes, indicate frequency:

(monthly, quarterly, each semester, etc.)

(Indicate date copy must be in?)

3. The Network could best serve our needs by offering program series _____ (weeks, months) before broadcast date of first program.

Make any other recommendation you care to in this regard.

4. To ideally fit our scheduling practices a program series should be made up of _____ individual programs. (Obviously they won't all be this way, but if you could choose _____)
(1-2-3-4 etc. - 15 - circle your choice)

5. In looking ahead to the discontinuance of bicycling and the start of individual station service, there appears to be several possible ways in which to offer programs. They could be offered in packages at set intervals such as twice a year, four times a year, etc. They could be offered individually on a convenience basis, or at regular intervals. For example, one proposal is that we offer one new series each week. This has a number of possibilities.

The method of offering programs need not affect the manner in which they are shipped. On the new operational plan, shipments can be made either by package, or individually. (See question 6.)

Furthermore, if programs are offered in package there would be no obligation on the part of a station to accept all series in the package. Whichever method is adopted under the new plan stations would accept and receive only those series which they planned to use.

The purpose of this question is to determine how you feel about the method and frequency of program offerings. It should, of course, be considered in conjunction with question 1 of section.

We prefer the offering of programs by individual series. Yes No

We prefer the offering of programs by packages. Yes No

Offerings should be made

(weekly, 4 times a year, 2 times a year, etc.)

Elaborate on the above if you think it necessary.

6. In the event of individual station service we would prefer to receive tapes:

In weekly packages

Individual programs

Other (Explain)

7. Please indicate below the normal pattern of your operation throughout the year. Indicate the approximate dates of all periodic non-broadcast or reduced schedule breaks. Do not bother to indicate single day modifications such as Christmas.

Our operation continues unchanged throughout the year .

We cease broadcasting or reduce our schedule at the times shown below:

Summer	--(	(Off air <u> </u>)	Approx. dates <u> </u> to <u> </u>
	(Reduced (Schedule <u> </u>)	Approx. dates <u> </u> to <u> </u>	
Christmas Vacation	--(	(Off air <u> </u>)	Approx. dates <u> </u> to <u> </u>
	(Reduced (Schedule <u> </u>)	Approx. dates <u> </u> to <u> </u>	
Spring Vacation	--(	(Off air <u> </u>)	Approx. dates <u> </u> to <u> </u>
	(Reduced (Schedule <u> </u>)	Approx. dates <u> </u> to <u> </u>	
Other (Explain)	--(	(Off air <u> </u>)	Approx. dates <u> </u> to <u> </u>
	(Reduced (Schedule <u> </u>)	Approx. dates <u> </u> to <u> </u>	

Add any other information which you think would be of help to us in this regard.

8. Make any further comments you care to pertaining to scheduling in general.

Section III

SCHEDULING--SCHOOL PROGRAMS

We assume that all stations broadcasting in-school programs arrange them on a semester basis. Should your operation vary in this regard, please explain.

The following questions are intended to supply us with the information necessary to offer, schedule, and distribute school programs with the greatest convenience for the most stations.

1. During what period do you plan and schedule programs for use during the fall semester?

Spring semester?

2. By what date, approximately, would you want offerings of network school programs for the fall semester?

announcements of

Spring semester?

3. By what date, approximately, would you want to receive network school programs for use during the fall semester?

the tapes of

Spring semester?

4. Please indicate which method of distribution of school programs you consider to be the most desirable.

- a. Bicycling a shipment of an entire series, from which you can make your own copies. (Present method.) _____

- b. The other possibility which we see is for headquarters to do the duplicating for all stations. Under this method it would be necessary for the station to furnish the tapes in one way or another. In other words we would make copies of all in-school programs for all stations wishing to use them. However, we could not tie up NAEB tapes long enough to enable you to get full use out of the programs, besides which many stations will want them on permanent file. So, either the stations send in tapes as replacements, or purchase new tapes from us at our cost figure.

Does this seem like a desirable method?

Yes

No

*why not
exist
is taken care
of in "C"*

c. If so, which method of tape replacement do you favor?

Sending in tapes as replacement _____

Purchase new tapes at cost _____

d. Please add any suggestions you may care to make.

SECTION IV
MUSIC RESOURCES

*Review
May*

Believing that many fine musical programs are available from resources at member institutions we recently embarked on such a series. It now appears that the effort was somewhat premature. It is essential that we first learn what is available at various schools.

We were unable to design formal questions that would secure as much information as we desired. Thus, we are asking you to prepare a memorandum on the musical resources of your institution and community that might conceivably be used for Network distribution. In this regard attention is invited to the Purdue report of the program committees.

When this information has been assembled it is planned to work it over with a competent musical consultant and to plan, in long range terms, the utilization of our own musical resources.

In preparing your memorandum you might want to keep in mind the following points:

1. Availability of these resources: dates, quantities, etc.
 2. What artists-in-residence are available at your institution?
 3. What musical resources are available in your community?
 4. Types of music available. (Remembering that consensus seems to be that we do not want to duplicate standard works in standard performances--which are available in commercial recordings and transcriptions.)
 5. Can you append a list of recordings available in your library?
 6. What kind of equipment and facilities do you have for obtaining high-quality recordings of available groups?
 7. Consider all types of music, orchestral, chamber, solo performances, folk music, etc.
 8. Take sufficient time to make this memorandum as complete, and as specific as possible. We are most hopeful that we can plan some significant musical programs after the data have been compiled.
 9. Indicate whether or not the items you mention could be available for audition by the person planning the series.
 10. Make whatever comments you care to in regard to music programs distributed by the Network, or that should be distributed.
- J.H.*

PROPOSED SURVEY

NETWORK UTILIZATION, NEEDS, AND PREFERENCES

The attached questionnaire is a roughed out proposal designed to obtain information from all stations using the Network service. It is intended that this information will be compiled and used by Headquarters and the program committees to better fill the needs of participating stations.

Copies of this proposal are being sent to both the Network Acceptance Committee and the In-School Program Committee for their additions and comments. It will also be checked by Dallas Smythe before it is sent out.

In its present form, it is in the discussion stage only.

The heading does not include your section IV on resources. If you are going into resources in this questionnaire suggest you include other materials than music. The area of what is available probably needs exploring as much or more than utilization but whether you should do them both at once seems like a very big questionnaire. MS

SECTION I

- Program Needs -

1. Do you think the programs supplied by the Tape Network fill a definite need in your program schedule?
Yes ____ No ____.
2. What kind of programs offered by the Network have been most useful to you?

(Put in a list of programs?)

Illustrate by naming some specific programs.

3. What kind of programs offered by the Network have been least useful to you?

Illustrate by naming some specific programs.

(combine 2 and 3 with code letters?)

(Check form of 4 and 5 with Smythe)

4. On the basis of program format indicate your recommendations in the appropriate column.

Format	The Network should offer		
	More	Less	About Same
1. Music			
2. Drama			
3. Talk (Lecture and Interview)			
4. Documentary			
5. Discussion			
6. Feature and Miscellaneous			

- Does this say
what you mean exactly?*
- Indicate your recommendation on frequency of various program lengths.

Time	The Network should offer		
	More	Less	About Same
1 hour			
1/2 hour			
1/4 hour			

- Present plans calls for the Network to supply about 500 hours of programming per year. If this amount of programming is distributed evenly so that you receive approximately 10 hours per week, how much of it can you use?
Approximately _____ hours per week.
- Policy, as delineated by the Acceptance Committee and approved by the Board of Directors, provides that the Network should direct its major effort toward significant programs of relatively timeless value. A lesser proportion of Network programs should concern contemporary affairs in such a timely manner as to require special handling. Do you agree with this policy?
- In considering specific program areas and types which you would like to receive from the Network, your attention is invited to the Committee reports published pursuant to the Purdue meeting.

List, in the order of your priority, the five kinds of programs you would like to get from the Network -- kinds not now regularly offered. (Include enough description to make certain we understand what you mean.)

- 1.
- 2.
- 3.
- 4.
- 5.

- Make whatever comments you care to regarding programs offered by the Network.

SECTION II

- Scheduling - General -

1. Our normal program scheduling period is:

Semester _____ Quarter _____
13 weeks _____ Month _____
Other _____ (Explain) _____

Indicate approximate starting dates of your program periods.

2. Do you publish a program bulletin or schedule?

If yes, indicate frequency:

(monthly, quarterly, each semester, etc.)

(Indicate date copy must be in?)

3. The Network could best serve our needs by offering program series _____ (weeks, months) before broadcast date of first program.

Make any other recommendation you care to in this regard.

4. To ideally fit our scheduling practices a program series should be made up of _____ individual programs. (Obviously they won't all be this way, but if you could choose _____)
(1-2-3-4 etc. - 15 - circle your choice)

5. In looking ahead to the discontinuance of bicycling and the start of individual station service, there appears to be several possible ways in which to offer programs. They could be offered in packages at set intervals such as twice a year, four times a year, etc. They could be offered individually on a convenience basis, or at regular intervals. For example, one proposal is that we offer one new series each week. This has a number of possibilities.

The method of offering programs need not affect the manner in which they are shipped. On the new operational plan, shipments can be made either by package, or individually. (See question 6.)

Furthermore, if programs are offered in package there would be no obligation on the part of a station to accept all series in the package. Whichever method is adopted under the new plan stations would accept and receive only those series which they planned to use.

The purpose of this question is to determine how you feel about the method and frequency of program offerings. It should, of course, be considered in conjunction with question 1 of section.

We prefer the offering of programs by individual series. Yes ___ No ___

We prefer the offering of programs by packages. Yes ___ No ___

Offerings should be made

(weekly, 4 times a year, 2 times a year, etc.)

Elaborate on the above if you think it necessary.

6. In the event of individual station service we would prefer to receive tapes:

In weekly packages _____

Individual programs _____

Other _____ (Explain)

7. Please indicate below the normal pattern of your operation throughout the year. Indicate the approximate dates of all periodic non-broadcast or reduced schedule breaks. Do not bother to indicate single day modifications such as Christmas.

Our operation continues unchanged throughout the year _____.

We cease broadcasting or reduce our schedule at the times shown below:

Summer	--(	(Off air _____)	Approx. dates _____ to _____
	(Reduced (Schedule _____)	Approx. dates _____ to _____	
Christmas Vacation	--(	(Off air _____)	Approx. dates _____ to _____
	(Reduced (Schedule _____)	Approx. dates _____ to _____	
Spring Vacation	--(	(Off air _____)	Approx. dates _____ to _____
	(Reduced (Schedule _____)	Approx. dates _____ to _____	
Other (Explain)	--(	(Off air _____)	Approx. dates _____ to _____
	(Reduced (Schedule _____)	Approx. dates _____ to _____	

Add any other information which you think would be of help to us in this regard.

8. Make any further comments you care to pertaining to scheduling in general.

PROPOSED SURVEY

~~NETWORK UTILIZATION, NEEDS, AND FEEDBACK~~
NAEB TAPE NETWORK

The attached questionnaire is a roughed out proposal designed to obtain information from all stations using the Network service. It is intended that this information will be compiled and used by Headquarters and the program committees to better fill the needs of participating stations.

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In its present form, it is in the discussion stage only.

SECTION I

- Program Needs -

1. Do you think the programs supplied by the Tape Network fill a definite need in your program schedule?
Yes No .

2. What programs offered by the Network have been most useful to you? *(Indicate by checking on attached list
(list of programs we have offered - titles only
(not in a list of programs?)
Illustrate by naming some specific programs.)*

3. What kind of programs offered by the Network have been least useful to you?

Illustrate by naming some specific programs.

(Combine 2 and 3 with code letters?)

(Check some of 4 and 5 with anyone)

4. On the basis of program format indicate your recommendations in the appropriate column.

Format	The Network should offer		
	More	Less	About Same
1. Music			
2. Drama			
3. Talk (Lecture and Interview)			
4. Documentary			
5. Discussion			
6. Feature and Miscellaneous			
7. School programs			

5. Indicate your recommendation on frequency of various program lengths.

*"add one now -"
"longer than I have"*

Time	The Network should offer		
	More	Less	About Same
1 hour			
1/2 hour			
1/4 hour			

6. Present plans calls for the Network to supply about 500 hours of programming per year. If this amount of programming is distributed evenly so that you receive approximately 10 hours per week, how much of it can you use?

Approximately _____ hours per week.

7. Policy, as delineated by the Acceptance Committee and approved by the Board of Directors, provides that the Network should direct its major effort toward significant programs of relatively timeless value. A lesser proportion of Network programs should concern contemporary affairs in such a timely manner as to require special handling. Do you agree with this policy?

7. In considering specific program areas and types which you would like to receive from the Network, your attention is invited to the Committee reports published pursuant to the Purdue meeting. *Copies of these reports are enclosed.*

List, in the order of your priority, the five subject matter areas in which you would like to get from the Network -- kinds not now regularly offered. (Include enough description to make certain we understand what you mean.)

Subject Matter

Recommended Farwell

- 1.
- 2.
- 3.
- 4.
- 5.

8. Make whatever comments you care to regarding programs offered by the Network, or programs that should be offered.

SECTION II

- Scheduling - General -

1. Our normal program scheduling period is:

Semester _____ Quarter _____
13 weeks _____ Month _____
Other _____ (Explain)

Indicate approximate starting dates of your program periods.

2. Do you publish a program bulletin or schedule?

If yes, indicate frequency: _____
 (monthly, quarterly, each semester, etc.)

(Indicate date copy must be in?)

3. The Network could best serve our needs by announcing the offering of program series
 (weeks, months) before broadcast date of first program.

Make any other recommendation you care to in this regard.

4. To ideally fit our scheduling practices a program series should be made up of individual programs. (Obviously they won't all be this way, but if you could choose.)
 (See last question.)

5. In looking ahead to the discontinuance of bicycling and the start of individual station service, there appears to be several possible ways in which to offer programs. They could be offered in packages at set intervals such as twice a year, four times a year, etc. They could be offered individually on a convenience basis, or at regular intervals. For example, one proposal is that we offer one new series each week. This has a number of possibilities.

The method of offering programs need not affect the manner in which they are shipped. On the new operational plan, shipments can be made either by package, or individually. (See question 6.)

Furthermore, if programs are offered in package there would be no obligation on the part of a station to accept all series in the package. Whichever method is adopted under the new plan stations would accept and receive only those series which they planned to use.

re-write
clarify

The purpose of this question is to determine how you feel about the method and frequency of program offerings. It should, of course, be considered in conjunction with question 1 of section.

We prefer the offering of programs by individual series. Yes No

We prefer the offering of programs by packages. Yes No

Offerings should be made

(weekly, 4 times a year, 2 times a year, etc.)

Elaborate on the above if you think it necessary.

6. In the event of individual station service we would prefer to receive tapes:

(Weekly)
In weekly packages

Individual programs

Other (Explain)

7. Please indicate below the normal pattern of your operation throughout the year. Indicate the approximate dates of all periodic non-broadcast or reduced schedule breaks. Do not bother to indicate single day modifications such as Christmas.

Our operation continues unchanged throughout the year .

We cease broadcasting or reduce our schedule at the times shown below:

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	(Reduced Schedule <u> </u>)	Approx. dates <u> </u> to <u> </u>	
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	(Reduced Schedule <u> </u>)	Approx. dates <u> </u> to <u> </u>	
Spring Vacation	--(Off air <u> </u>	Approx. dates <u> </u> to <u> </u>
	(Reduced Schedule <u> </u>)	Approx. dates <u> </u> to <u> </u>	
Other (Explain)	--(Off air <u> </u>	Approx. dates <u> </u> to <u> </u>
	(Reduced Schedule <u> </u>)	Approx. dates <u> </u> to <u> </u>	

Add any other information which you think would be of help to us in this regard.

8. Make any further comments you care to pertaining to scheduling in general.

Section III

SCHEDULING--SCHOOL PROGRAMS

We assume that all stations broadcasting in-school programs arrange them on a semester basis. Should your operation vary in this regard, please explain. If, for example, you plan your school program schedule for the full school year, during what period do you plan for the year ahead?

The following questions are intended to supply us with the information necessary to offer, schedule, and distribute school programs with the greatest convenience for the most stations.

1. During what period do you plan and schedule programs for use during the fall semester?

Spring semester?

2. By what date, approximately, would you want offerings of network school programs for the fall semester?

Spring semester?

3. By what date, approximately, would you want to receive network school programs for use during the fall semester?

Spring semester?

4. Please indicate which method of distribution of school programs you consider to be the most desirable.

a. Bicycling a shipment of an entire series, from which you can make your own copies. (Present method.) _____

b. The other possibility which we see is for headquarters to do the duplicating for all stations. Under this method it would be necessary for the station to furnish the tapes in one way or another. In other words we would make copies of all in-school programs for all stations wishing to use them. However, we could not tie up NABE tapes long enough to enable you to get full use out of the programs, besides which many stations will want them on permanent file. So, either the stations send in tapes as replacements, or purchase new tapes from us at our cost figure.

Does this seem like a desirable method?

Yes

No

c. If so, which method of tape replacement do you favor?

Sending in tapes as replacement _____

Purchase new tapes at cost _____

d. Please add any suggestions you may care to make.

SECTION IV
MUSIC RESOURCES

Believing that many fine musical programs are available from resources at member institutions we recently embarked on such a series. It now appears that the effort was somewhat premature. It is essential that we first learn what is available at various schools.

We were unable to design formal questions that would secure as much information as we desired. Thus, we are asking you to prepare a memorandum on the musical resources of your institution and community that might conceivably be used for Network distribution. In this regard attention is invited to the Purdue report of the program committees.

When this information has been assembled it is planned to work it over with a competent musical consultant and to plan, in long range terms, the utilization of our own musical resources.

In preparing your memorandum you might want to keep in mind the following points:

1. Availability of these resources: dates, quantities, etc.
2. What artists-in-residence are available at your institution?
3. What musical resources are available in your community?
4. Types of music available. (Remembering that consensus seems to be that we do not want to duplicate standard works in standard performances--which are available in commercial recordings and transcriptions.) *(of music by you, which are)*
5. Can you append a list of recordings available in your library? *(Do not include commercial recordings and transcriptions)*
6. What kind of equipment and facilities do you have for obtaining high-quality recordings of available groups?
7. Consider all types of music, orchestral, chamber, solo performances, folk music, etc.
8. Take sufficient time to make this memorandum as complete, and as specific as possible. We are most hopeful that we can plan some significant musical programs after the data have been compiled.
9. Indicate whether or not the items you mention could be available for audition by the person planning the series.
10. Make whatever comments you care to in regard to music programs distributed by the Network, or that should be distributed.

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

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University, Alabama

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MARCUS COHN
Capitol Building
Washington, D. C.

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Idaho, Oregon, Nevada, Arizona,
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DIRECTOR OF STUDIES

DALLAS W. SMYTHE
Illinois University Communications
Research Institute
Urbana, Illinois

SECRETARY AND**PUBLICATIONS EDITOR**

BURTON PAULU
KUOM, U. of Minnesota
Minneapolis, Minnesota

March 27, 1952

PRESIDENT

SEYMOUR N. SIEGEL
WNYC, Municipal Broadcasting System
2500 Municipal Building
New York 7, N. Y.

Mr. Richard Rider
NAEB Tape Network
119 Gregory Hall
University of Illinois
Urbana, Illinois

Dear Dick:

I have your proposed survey questionnaire. I have only several comments to make, and they don't go very deep.

Several times in the questionnaire you refer to the policy worked out by the Acceptance Committee. I know that this has been circulated among the entire membership so that everybody ought to have a copy. But since such things have a way of being mislaid, you might give consideration to including a copy of that -- or portions of it -- in the rest of the questionnaire,

In regard to section 4: I think it a little impractical to ask members to send along a list of all their recordings (point 5), since this may well run to several thousand items.

Incidentally I had lunch a couple of days ago with the secretary of the Minneapolis Musicians local, and I think we can get Union permission to circulate certain tape recordings of the orchestra. I have been thinking about a piece about an orchestra rehearsal, illustrated with excerpts from some of our rehearsals.

How does that sound to you?

Yours sincerely,

Burton Paulu
Secretary and Publications
Editor

BP:ra

16 December 1952

*NAEB
Shows*

TO MEMBERS OF THE NAEB ADULT EDUCATION COMMITTEE:

I attach a draft of the first rough scheme of the design for programs on Tocqueville's Democracy in America.

We have two consultants: Philip Bradley, professor of political science at Syracuse University and editor of the Knopf two volume edition of Democracy in America by Tocqueville; and Robert E. Streeter, chairman of the English department of the College of the University of Chicago, who is a specialist in American literature of the early nineteenth century.

For writers I propose to use a combination of the CBC's best writers who are no longer working on the "Ways of Mankind" series for us, and some writers in the Chicago area.

We are starting with a first rough scheme of about 25 programs, which I imagine will shake down as we go.

Very best regards,

George

George E. Probst, Program Coordinator
Adult Education Project, NAEB

GEP:PN
Enclosure

MEMORANDUM

*File
MEB Shows*

January 15, 1953

FROM: Walter Goldschmidt, Director, Ways of Mankind

SUBJECT: Progress Report

Present status

Ways of Mankind started release of the series of thirteen shows on December 14, 1952, over some 70 member stations of the National Association of Educational Broadcasters. The first program, "A Word in your Ear, a Study in Language," received high praise from Jack Gould, radio and television critic of The New York Times, and from Variety. It has been selected for inclusion in The Best One-Act Plays of 1952-53. The series was cited by Gould as one of the outstanding radio events of the year.

The National Association of Educational Broadcasters plans to release the first thirteen shows for general distribution in an album of long-playing records. The programs will be released to commercial radio stations, and some eighty requests have already been received. It is expected that the albums will be available some time in February. The Beacon Press of Boston is preparing publication of the scripts and related materials in book form.

Activities

The first series of thirteen shows has now been completed. The following tabulation gives, in the order of their first release, the title, subject, author, and date of production of the programs in this series:

1.	A Word in your Ear	Language	Lister Sinclair	5/8/52
2.	Stand-in for a Murderer	Culture	Len Peterson	11/28/52
3.	Desert Soliloquy	Education	Len Peterson	7/7/52
4.	When Greek Meets Greek	Values	Lister Sinclair	5/8/52
5.	The Case of the Sea Lion Flippers	Ethics	Lister Sinclair	5/9/52
6.	Sticks and Stones	Religion	Len Peterson	7/17/52
7.	Legend of the Longhouse	Authority	Lister Sinclair	7/1/52
8.	You Are Not Alone	Groups	George Salverson	1/4/53
9.	All the World's a Stage	Status & Role	Lister Sinclair	11/30/52
10.	Home Sweet Home	Family	Len Peterson	7/2/52
11.	Survival	Technology	Eugene Hallman	1/2/53
12.	But I Know What I Like	Arts	Lister Sinclair	7/10/52
13.	Museum of Man	Summary	Lister Sinclair	7/14/52

At the beginning of 1952 organizational plans had been set, with three writers assigned to five shows each. Ultimately, one of the writers was not able to continue; the total number of shows was reduced from fifteen to thirteen; and two of the subjects were assigned to other writers, two to Mr. Sinclair. One script subject was dropped by Peterson.

Production was organized early in the year. The Director visited Toronto in March to secure the services of Mr. Andrew Allan of the Canadian Broadcasting Corporation as Producer, and of Mr. E.W. Hallman, also of CBC, as Assistant to the Producer. Mr. Allan brought with him the cooperation of Mr. Lucio Agostini as composer and conductor. An arrangement was made by Mr. William Harley whereby the CBC generously made available to the project its facilities, including studios, operators and sound technicians.

In May the Director returned to Toronto to produce the first three shows. At this time he made further writing assignments: Technology to Mr. E.S. Hallman and Groups to Mr. George Salverson. The Director spent most of June and July in Toronto, during which time six shows were produced, and detailed plans for the remaining scripts were discussed with the writers.

During August and early September, the Director consulted with anthropologists and others in various parts of the United States for three purposes: (1) to get critical evaluations of the completed shows, (2) to obtain suggestions and advice for further shows and future plans, and (3) to explore the possibilities of finding a suitable story to demonstrate the application of anthropological knowledge in a modern situation. In the process of getting such critical evaluation programs were reviewed at the following places for the persons indicated:

<u>Place</u>	<u>Date</u>	<u>Technical & Radio Personnel Present</u>	<u>Programs Reviewed</u>
Boston	8/1	Parker Wheatley, Benjamin Paul, Katherine Spencer	Language, Ethics
Chicago	8/7-8	George Probst, Robert Redfield, George Quimby, Francis Hsu, Lia Peattie, William Harley	Society, Language, Authority, Ethics, Family, Arts
Los Angeles	8/10	Harry Hoijer, Ralph Beals, Abraham Halpern	Society, Arts, Education, Ethics
New York	8/21	Harry Tschopik, Gordon Eckholm; (later Tschopik played whole group of programs for members of Museum staff)	Education, Society
Washington	8/26	Cora Du Bois, E.T. Hall, Ed Kennard, Philip Drucker, Henry Lee Smith (linguist) Kopler Lewis, Kalerovo Obert, George Traeger (linguist)	Language, Education, Values

Ithaca	9/6	John Adair, Alan Holmberg	Values, Education
Boulder	9/10	O. Stewart, G. Hewes	Education, Arts
Salt Lake	9/12	E. A. Hoebel, J. Jennings, Henry Frost (sociologist), Charles Dibble (linguist)	Language, Values, Arts, Education, Family, Authority

In October, the Director went to Berkeley to consult with Dr. A. L. Kroeger, and he played shows for Dr. Kroeger and for the anthropology faculty and graduate students at the University of California.

These sessions afforded valuable guides for developing plans for a second series. Though specific criticisms were from time to time voiced, the general evaluation of the shows as entertainment and education was encouraging. Conferences were also held with personnel of the State Department, of the United Nations, the Department of Interior, and others. No adequate applied anthropology case was available for purposes of a script, and this plan has been laid aside.

The Director met also with publishers in an effort to get the scripts into print, and with Drs. Robert Merton and Charles Glock of the Bureau of Applied Social Research at Columbia University to explore the possibilities of research in the educational effectiveness of the programs. The former end was accomplished in the offices of the NAEB with The Beacon Press, as indicated. The research plan was abandoned.

In November, the Director went to Toronto for the production of two additional shows and again on December 30 for the final two shows, and to discuss detailed plans for the second series with Sinclair, who continues as writer, and with the Producer.

Some delays have been encountered. Failure of equipment has required the recutting of the Arts show, which is scheduled for mid-January. Two scripts have had to be rejected, but in both instances the same author developed scripts on the same subject, using a different story line. The most besetting difficulty is an old one: the problem of maintaining deadlines. The natural delays in writing have perhaps been increased by the distance between Los Angeles and Toronto. The fact that scripts were usually received in the last week before scheduled production often made it impossible to submit scripts to the consultants for prior evaluation.

The most satisfactory aspect of the year's work — aside from the merit of the final product — has been the establishment of an excellent working arrangement among the various partners to the undertaking. The writers have had a sustained interest in the project, and they have consistently fulfilled the academic demands without abandoning their own high standards of artistic excellence. Repeatedly the finished script contained both intellectually and artistically more than was anticipated.

at the time of assignment. Demands of this kind of writing are extremely great, but the extra burden has consistently been treated by the authors as a challenge rather than as a block. Again, the fine sensitivity of the Producer to the subtleties of the material has made it possible not only to render the material with essential fidelity both to art and to science, but also to communicate more precisely the intellectual content.

Many others deserve special mention for their assistance. In many instances the actors have contributed in important ways to the end product beyond the routine performance of their roles. The composer has successfully and consistently captured the spirit of the culture and of the story, and thereby not only served artistic ends but aided in conveying the intellectual purpose through the use of music. Special consultation was secured from Professor A. L. Kroeber for the script about the Yurok; from Professor Francis Hsu for the family show (which includes a Chinese setting) and from Professor Harry Hoijer for the language script. In addition to these formalized consultative activities, a number of colleagues, and particularly Ruth Oreck, the assistant, have guided the Director by the critical reading of manuscripts. Expressions of appreciation should also be given to Professor Felix Keesing of Stanford University and to Miss Ida Halpern of the University of British Columbia, who provided music from their files for the religion and culture shows, respectively.

Certain guiding principles have been developed. Some of the more important are: People who have been used as a subject for the various shows have at all times been treated with dignity as human beings in their own cultural standards, and have never been treated as "noble," "quaint," or "bad." There has been a consistent effort to make the drama inherent in the intellectual content the center of a dramatic situation, rather than to "sugar coat" a message with extraneous drama or humor. The intellectual content has been presented in terms of modern scientific understanding and consistently treated as a subject of education and not in a propagandistic or hortative manner.

Plans

A grant from the Fund for Adult Education has made possible a second series of thirteen half-hour broadcasts. Mr. George Probst of The University of Chicago has succeeded Mr. William Harley as coordinator.

General plans for the second series were formulated at a meeting with Harley, Probst, Dr. Robert Redfield, and others at Chicago in August. Discussions individually with each member of the Board of Consultants, with other anthropologists, and with radio personnel have brought the plans into more specific form.

The second series will depart from the earlier plans and will endeavor to accomplish two separate purposes. The first is to deal comparatively with a single subject; the second is to communicate the feeling tone of life in two particular cultures.

The subject of the first part is the nature of law and justice. From five to seven shows will be devoted to this purpose. Each script will be based upon a real or synthetic legal case from a different tribe or people. The show will try to communicate the understanding of right and wrong, the machinery for the adjudication of justice, the allocation of juridical authority, and the sanctions which support the maintenance of law. The comparative plan should indicate the virtues and faults in various legal techniques; it should also indicate the broadening of the scope of law with the general progression of culture from the relatively simple to the more complex. Examples will be taken from the following (and possibly others): Eskimo, Murngin (Australia), Samoa, Ifugao (Philippine Islands), Cheyenne, Tswana (South Africa), and Ashanti (West Africa). Professor E. Adamson Hoebel of the University of Utah is serving as special consultant. Mr. Sinclair will write all items in this series.

The second part will try to communicate the nature of life in exotic cultures; to offer the audience a vicarious ethnographic experience. Between three and five separate dramas will be developed on each of two cultures: Yurok and Bali. Individual shows themselves will be built upon native stories — insofar as possible native texts — and will try to communicate the emotional content and the dramatic conflict inherent in the cultures themselves, and to follow the logic and assumptions of the respective cultures. Mr. Charles Israel of Los Angeles has been assigned to write the series on the Yurok, and has been in consultation with Professor Kroeser. The plan to use Bali was developed in consultation with Dr. Margaret Mead. This phase of the program is not didactic in the usual sense, but rather an effort to communicate the feeling of life among these two selected peoples. Various criteria determined selection, of which the availability of data and special consultants and the contrasting character of the two cultures were most important.

Every effort will be made to complete this second series of thirteen programs by early summer to conclude the Ways of Mankind radio project.

FEDERAL SECURITY AGENCY
OFFICE OF EDUCATION
WASHINGTON 25, D. C.

naeb network programs
February 10, 1953

Mr. Graydon Ausmus
Director of Radio-Television
University of Alabama
University, Alabama

Dear Graydon:

Inasmuch as we may be discontinuing our distribution of transcriptions on July 1, I wonder if you would like to go over the list of them and tell us which of them you wish to record on tape for the Tape Library to be used, as we understand it, now only for member stations of the NAEB.

I am certain that we will not have any programs that we will not wish to keep because we are establishing a reference resource library ourselves of both radio and television materials and will draw upon that library constantly for reference purposes making loans to all people who wish to re-record them or use them for research purposes.

There will be no difficulty about shipment charges from this end but I rather think that should your request be for a very large number of recordings we had best ship them out piecemeal to you as we have done to the various State libraries for the same purposes.

I am sending a copy of this letter to Frank so that you boys can get together in whatever action you wish to take.

Faithfully,

[Signature]
Franklin Dunham
Chief of Radio-Television

cc: Frank Schooley

from the desk of
SEYMOUR N. SIEGEL
DIRECTOR
Feb. 13, 1953

Dear Graydon:

The enclosed only barely indicates how strongly I feel about the manner in which the Network is being conducted. We are putting in a great deal of back-breaking work here getting all these programs in shape for possible use on the Network. I sent Schooley several hundred mimeographed descriptions of the various programs and these have not even been offered to the individual stations. I think it is time to call for an investigation of what policy should be involved. If there is any doubt whatsoever about at least offering these programs, I would like to know about it without delay so that we can stop all this extra effort.

2500 MUNICIPAL BLDG.

WNYC-AM & FM
NEW YORK 7, N.Y.

February 13, 1953

Mr. H. E. Salley
Louisville Free Public Library
Station WFPL-FM
Louisville, Kentucky

Dear Mr. Salley:

I was delighted to get a copy of your note to Frank Schooley concerning the new International Exchange programs which we have been able to obtain from the French Broadcasting System.

I need not indicate to you that I was somewhat astonished and shocked that after the Board of Directors of NAEB enthusiastically approved the distribution of this series, that it was found necessary to go through the folderol of canvassing the Program Acceptable Committee to decide whether or not the programs should even be offered to the Network stations. I have long believed that the individual station managers should have the last word on accepting or declining the programs. To maintain a bottleneck at the headquarters operation before even making an offering is shortsighted policy indeed.

For your support of what I believe to be a tremendously exciting new venture, please believe that I am deeply grateful.

Cordially yours,

Seymour N. Siegel
Director

ans - lg

THE UNIVERSITY OF CHICAGO ROUND TABLE

Dear Graydon:

You will be pleased to
see the attached letter.

Sincerely,

George E. Probst

COPY

THE FUND FOR ADULT EDUCATION

February 23, 1953

Mr. George E. Probst
Chairmen
Foundation Committee
National Association of
Educational Broadcasters
The University of Chicago
CHicago 37, Illinois

Dear George:

The letter concerning the Jeffersonian Heritage Series,
of which the attached is a copy, came to our attention
through Mr. W. H. Ferry of Earl Newsom & Company.

Clearly, a copy of this should be in your possession.
To which I will only add, yet again, congratulations.

Sincerely,

G. H. Griffiths

CHG:ew

C O P Y

February 6, 1953

Prime Minister Pandit Nehru
Government House
New Delhi, India

My dear Mr. Nehru:

You may recall our very pleasant luncheon and afternoon discussion at Government House in New Delhi one day late in July, two summers ago. I was then traveling as a representative of Colonial Williamsburg, and John D. Rockefeller III and you were good enough to give me invaluable counsel.

At the time, I remember that we talked at length about Thomas Jefferson, and about the type-script of yet unpublished Jefferson manuscripts which Julian Boyd presented to you at Princeton. I promised you then that I would send along any special Jefferson material which seemed worth your time. Frankly, I had hoped that we at Colonial Williamsburg would produce a film or a publication in this or a similar category, but we have not done so, although several promising projects are in work.

However, I have meanwhile watched with great interest the efforts of a group in this country known as the National Association of Educational Broadcasters, who - with the aid of a substantial grant from the Ford Foundation - have been building a series of radio programs around the life and ideas of Jefferson. This series is completed and has just been released in album form. The work has been supervised at all stages by Dumas Malone, and Claude Rains takes the part of Jefferson. It seems to me a provocative, authentic, and exciting job, and I am sending you an album from us here at Colonial Williamsburg. I hope you will enjoy them, and perhaps they will be of interest also to members of your family or some of your colleagues. In any case, the album is today on its way to you. I suppose you have rarely had such a belated gift from a visitor!

We sincerely hope that our good fortune may someday bring us a visit from you to Williamsburg. We believe we have in this city a project which is dedicated to the same ideals of self-government and freedom which you and your Government hold important.

We have had many visitors from India here in recent months, as friends and as participants in forums and discussion groups, and as unannounced sight-seers. We were also proud to have India prominently represented in a special display we assembled last year around the theme of individual liberties. Our exhibit stressed the right to vote freely, and the remarkable record of India in the last general elections was dramatized by a ballot box sent us from New Delhi. Your representatives were so anxious to be democratic that they sent us the ballot box used by one of the parties opposing the Government!

With kindest personal regards, and with the hope that you will enjoy the delayed remembrance, I am

Sincerely yours,

John C. Goodbody

C O P Y

VETERANS ADMINISTRATION
Washington 25, D. C.

February 26, 1953

In Reply refer to: 6CA

Mr. Frank E. Schooley
Executive Director
National Association of Educational Broadcasters
University of Illinois
119 Gregory Hall
Urbana, Illinois

Dear Mr. Schooley:

Thank you for your recent letter concerning the NAEB taped program series, WAYS OF MANKIND, and for forwarding three programs for auditioning purposes. We have enjoyed these very much within our own office, and believe they might be most suitable if our limited budget could afford our adding them to the transcribed and taped programs presently furnished our hospital broadcasting systems. Before any final determination can be made, we should like to play the programs for members of the staff of the Department of Medicine and Surgery, and, in addition, we should have to examine the cost in the light of our limited budget for such program aids.

We shall return the tapes as soon as we have been able to arrange for the above mentioned medical staff auditions, and we will let you know our decision concerning your kind offer of availability of these tapes as soon as possible. Your interest in our recreation program for hospitalized veterans is appreciated.

Sincerely yours,
/s/ Joseph N. Conlin

Joseph N. Conlin
Chief of Entertainment
Recreation Service
Special Services

Copies made in NAEB Headquarters sent to:

Mr. Graydon Ausmus ✓
Mr. Jim Miles
Mr. John Dunn

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS



OFFICE OF EXECUTIVE DIRECTOR

UNIVERSITY OF ILLINOIS
119 GREGORY HALL
URBANA, ILLINOIS

February 19, 1953

TO: Mr. Seymour N. Siegel and Mr. George Probst
FROM: Mr. Frank Schooley
RE: Ways of Mankind

All of the WAYS OF MANKIND master tapes have been checked and edited by John Holt and forwarded to Seymour Siegel. The many changes suggested by Mr. Goldschmidt and Mr. Hallman were made by Mr. Holt.

The many manuscript changes which were requested by Mr. Probst are being transmitted herewith.

The suggested order for the series of programs sent to us by Mr. Goldschmidt is attached.

Sincerely yours,

Frank E. Schooley
Executive Director

FES:ll
cc: Graydon Ausmus ✓

SUGGESTED ORDER OF RELEASE

WAYS OF MANKIND

<u>Title</u>	<u>Subject</u>	<u>Format</u>
1. Stand-in for a Murderer	Culture	Story
2. A Word in your Ear	Language	Illustrated Narration
3. Survival	Technology	Story
4. Desert Soliloquy	Education	Story
5. When Greek Meets Greek	Values	Story
6. You Are Not Alone	Groups	Illustrated Narration
7. Home Sweet Home	Family	Story
8. Legend of the Longhouse	Authority	Legend
9. All the World's a Stage	Status & Role	Illustrated Narration
10. Case of the Sea Lion Flippers	Ethics	Story
11. Sticks and Stones	Religion	Story
12. But I Know What I Like	Arts	Illustrated Narration
13. Museum of Man	Society (Summary)	Dramatic Monologue

WOM

February 19, 1953

TO: Mr. Seymour N. Siegel and Mr. George Probst

FROM: Mr. Frank Schooley

RE: Ways of Mankind

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The many manuscript changes which were requested by Mr. Probst are being transmitted herewith.

The suggested order for the series of programs sent to us by Mr. Goldschmidt is attached.

Sincerely yours,

Frank E. Schooley
Executive Director

FES:ll
cc: Graydon Ausman

8a

March 21, 1953

Mrs. Jean Putnam
Acting Manager
WCFM -k
1120 Connecticut ave. NW
Washington 6, D.C.

Dear Mrs. Putnam:

I hasten to acknowledge your note of March 19th.

I certainly appreciate your offer of an I. L. O. commentary by Mr. Thatcher Winslow. We have already had him on the air on the basis of an interview prepared for us in Geneva.

I cannot understand why you have not heard from Urbana. By copy of this letter to Mr. Frank Schooley I am hopeful that he will consider your offer to make special programs available to the NAEB network and will write to you directly.

Cordially yours,

Seymour N. Siegel
Director

sns-lg

6a

March 21, 1953

Mr. Melvin Arnold
The Beacon Press
Boston 2, Mass.

Dear Mel:

I have your note of March 19th. I am terribly sorry that Professor Simmons is not taking over the entire job of editing.

I am sending you under separate cover a complete set of the scripts.

The other consultants are:

Dr. Alex Inkeles of Harvard
Dr. Philip Moseley of Columbia
Dr. Harold Fisher, Hoover Memorial Library
At Stanford University
Prof. Merle Fainsod of Harvard

You may check with Dr. Moseley of Columbia. He might be in a position to take over the general editing of the entire series.

Please keep me informed of progress. If there is any way in which I can help don't hesitate to call on me.

Cordially yours,

Seymour N. Siegel
Director

sns-lg

P.S. I am also enclosing a set of dummy releases that describe the individual shows.

File:—
NAB Jeffersonian
COPY Heritage
(TV Series)
15 April 1953

Mr. George Heineman
WNBQ
National Broadcasting Company
Merchandise Mart
Chicago 54, Illinois

Dear Mr. Heineman:

As Chairman of the Adult Education Committee of the National Association of Educational Broadcasters, I write to formalize our conversations regarding the proposed half-hour television program on Thomas Jefferson titled "The Independent Mr. Jefferson," based on an authenticated script to be provided by us.

It is our desire that this program be telecast over station WNBQ at a date convenient to you, and a kinescope be made at that time which can be used over educational television stations and for general educational classroom and adult education uses.

Because of the purposes to which this kinescope is to be put, it is our desire that you leave no stone unturned to make the production of this program of the highest quality. To accomplish this and to meet your production costs, funds up to \$7,500.00 would be available. I shall be glad to meet with the production staff to discuss casting and other production problems at their convenience.

I would appreciate receiving a confirmation from you that what I have written is an accurate statement of our mutual understanding of this project.

Sincerely yours,

GEP:PN

George E. Probst

COPY

NATIONAL BROADCASTING COMPANY, INC.
MERCANDISE MART, CHICAGO 54, ILLINOIS

June 30, 1953

Mr. George E. Probst
Radio Office
University of Chicago
Chicago 37, Illinois

Dear George:

The American Federation of Musicians has granted to us the right to unlimited use of the kinescope of "The Independent Mr. Jefferson" in return for the payment of \$50.00 to each member of the orchestra that performed and double that amount to the conductor. This unlimited use applies only to educational television stations, classrooms and adult education courses.

Sincerely yours,

/S/ Homer
Homer R. Heck
Production Manager
WMAQ-WNBQ

cc: Mr. Joseph Gallicchio
Mr. George Heinemann
Miss Judith Waller

COPY

NATIONAL BROADCASTING COMPANY
MERCHANDISE MART, CHICAGO 54.

June 30, 1953

Mr. George E. Probst
Radio Office
University of Chicago
Chicago 37, Illinois

Dear George:

This letter is to confirm the circumstances under which "The Independent Mr. Jefferson" kinescopes may be used. It was agreed between ourselves and the American Federation of Television and Radio Actors that, in return for the payment of double the network sustaining fee to each actor, they would grant us unlimited use of the kinescope on educational television stations and in classrooms of high schools or colleges and in adult education classes.

I am sending two copies of this letter to Mr. Ray Jones, Executive Secretary of AFTRA in Chicago, with the request that he sign and return one copy to you for further confirmation of this understanding.

Sincerely yours,

/S/

Homer R. Heck
Production Manager
WMAQ-WNBQ

cc: Mr. Ray Jones
Mr. George Heinemann
Miss Judith Waller

/S/ Raymond A. Jones
Ray Jones
Executive Secretary, Chicago Local
American Federation of Television
and Radio Artists

19 May 1953

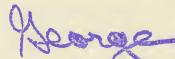
To Members of the Board of Directors
of the NAEB

Dear Colleague:

The University of Chicago Bookstore is putting on a big window display in the next week or two to promote the NAEB's first publication, The Jeffersonian Heritage. They are tying this in with a display of the record album of the Jefferson series to make an attractive and effective promotional window.

I should like to urge that you make a similar arrangement with your university or college bookstore. This is certainly an easy, effective, and mutually profitable source of publicity for our first publication.

Sincerely yours,



George E. Probst, Chairman
Adult Education Committee, NAEB

GEP:N

NAEB TAPE NETWORK

NAEB Tape Net -

MEMO:

TO : ALL NAEB NETWORK STATIONS
FROM: NETWORK HDQ.

RE : NEW SUMMER 1953 PROGRAM OFFERINGS

- 1) The new Summer 1953 offerings are scheduled to begin over the Network the week of July 5-11.
- 2) Individual service will continue as before.
- 3) Those active members of NAEB who wish to join the network may do so now by accepting any or all of the program series in this offering.
- 4) Network Assessment Fees for the fiscal year July 1, 1953--June 30, 1954 are:

Class "A" Stations (5 kw or more of power).....	\$400
Class "B" Stations (1 kw to 4.9 kw of power).....	\$250
Class "C" Stations (less than 1 kw of power).....	\$150
- 5) Tapes of the Summer 1953 offerings are to be returned to Network Hdq. Please return your tapes and tape cartons, and shippers promptly as soon as you have finished broadcasting them.
- 6) Please continue submitting audition programs for Network use to Network Hdq., 119 Gregory Hall, University of Illinois, Urbana, Ill.
- 7) The Network has instituted a charge of \$1.00 per 30-minute reel for dubbing done by the Network over and above that done for the regular program issues
- 8) Deadline for accepting Summer 1953 offerings is 5 p.m. CDT, June 19, 1953.

June 9, 1953

Memo:

To: All stations using NABD in-school program service

From: Network Headquarters

Re: Cost of in-school service

Several stations have asked what charges will be made for in-school program service. The method of charging will be the same this year as it was last year --- with one change which may save you money. The in-school offerings consisting of 4 full year series, 4 spring series, and 5 full year series are being offered and distributed --- the equivalent of 18 semester series (7 reels each series, 14 programs each series).

1. If you are going off the air and/or are receiving no weekly tape releases from NABD during the summer, you may elect to receive any or all in-school series at no additional cost.
2. If you are receiving weekly tape releases from NABD during the summer, you may receive any or all in-school series for an additional charge of either--
 - (a) one quarter of your assessment for the coming year, or
 - (b) \$7.00 a semester series; \$14.00 a full year. (This is a charge of \$1.00 a tape. In one or two cases, series may run 8 or 9 tapes. Therefore \$8 or \$9.)

In other words, if you are receiving weekly tape releases through the summer and you wish to receive, for instance, only one inschool series, you need not pay an additional 25% assessment. You need only pay \$7.

NAEB TAPE NETWORK
5-12-61

MEMO:
TO : ALL NAEB STATIONS
FROM: NAEB HQD.
RE : SCHOOL PROGRAM OFFERING: UNCLE DAN FROM FROGGY HOLLOW FARM

- I This memo constitutes an offering of another In-School series for Fall Broadcast.
- A. S53-7 Uncle Dan From Froggy Hollow Farm (2-4) WABE, Atlanta, Ga.
- II This series is offered in the following manner:
- A. With Issue #26 you received a sample reel of the series containing Prog. #3 & #4.
B. Manual for the series is included with this offering.
C. If you do not wish to receive the series, return both the tape and the manual within 7 days.
D. If you do wish to receive this series, KEEP THE TAPE (not dub it). Edq. will send you the rest of the series as soon as possible. REPEAT: Prog. #3 and #4 of Uncle Dan will not be sent to you again.
E. Important: Whether you wish to receive the series or not—we must have a return of one tape within 7 days.
F. The deadline for acceptance of this series is July 15, 1961 (5 p.m., CDT)

III Please remember:

- A. The deadline for returning this order is 5 p.m., CDT, July 15, 1961
B. Return or exchange tape within 7 days.

NAEB TAPE NETWORK
ORDER FORM

ORDER FOR

S53-7 Uncle Dan of Froggy Hollow Farm
(For Grades 2-4)

STATION _____ WISHES TO RECEIVE THE IN-SCHOOL SERIES

S53-4 Me Uncle Dan of Froggy Hollow Farm

It is understood that all tapes must be returned within 7 days after receipt by this station.

STATION	NAME
ADDRESS	TELEPHONE
ZIP CODE	

DEADLINE FOR THIS FORM IS 5 p.m., CDT, JULY, 15, 1961

TO : ALL NAEB STATIONS

FROM: NAEB HQ.

RE : SCHOOL PROGRAM SERIES: MEETING THE SITUATION

I This memo constitutes an offering of another In-School series for Fall Broadcast.
A. S53-4 Meeting the Situation (7-9) WBOE, Cleveland, Ohio

II This series is offered in the following manner:

- A. In Issue #23 you will receive sample reel of programs #3 and #4 of Meeting the Situation.
- B. Manual for the series is included with the offering.
- C. If you do not wish to receive the series, return both the tape and the manual within 7 days. REPEAT: RETURN TAPE & MANUAL WITHIN 7 DAYS.
- D. If you do wish to receive this series, keep the tape (or dub it). Hdq. will send you the rest of the series as soon as possible.
- E. Important: Whether you wish to receive the series or not--we must have a return of one tape within 7 days.
- F. The deadline for acceptance of this series is June 15, 1953 (5 p.m. CDT)

III If you are not interest in any in-school broadcasts, please let us know immediately. We will not send you any further in-school program offerings. This will save you bother and us tape. Thanks.

IV PLEASE REMEMBER:

- A. The deadline is 5 p.m. CDT, June 15, 1953.
- B. Return or exchange tapes within 7 days.
- C. Notify us if you are not interested in In-School programming.

NAEB TAPE NETWORK
ORDER FORM

S53-4, Meeting the Situation
(For grades 7-9)

ORDER FORM

STATION _____ WISHES TO RECEIVE THE IN-SCHOOL SERIES

S53-4 Meeting the Situation

It is understood that all tapes must be returned within 7 days after receipt by this stations.

NAME _____

POSITION _____

DATE _____

DEADLINE FOR THIS FORM IS 5 PM. CDT. JUNE 15. 1953

NAEB TAPE NETWORK

PROGRAM OFFERING

5-12-53

PROGRAM OFFING

TO : ALL NAEB STATIONS
FROM: NAEB HDO.
RE : SCHOOL PROGRAMS: SAFETY SAM
LET'S FIND OUT

- I This memo constitutes an offering of two more In-School series for FALL Broadcast.
- A. S53-5 Safety Sam (Gr. 4-6) WNYE 14 Programs
 - B. S53-6 Let's Find Out (Gr. K-2) KSLH 14 Programs
- II These two series are offered in the following manner:
- A. In Issue #20 you will receive sample reels of programs #3 and #4 of each of the above series.
 - B. Manuals for the series are included with the offering.
 - C. If you do not wish to receive either or both of these series, return both tapes and manuals within 7 days. REPEAT: RETURN TAPES & MANUAL WITHIN 7 DAYS.
 - D. If you do wish to receive either or both of these series, keep the tape (or tapes) or dub them. Hdq. will send you the rest of the series as soon as possible.
 - E. Important: Whether you wish to receive these series or not—we must have a return of two tapes within 7 days.
 - F. Deadline for acceptance of these two series is June 8, 1953 (5 p.m. CDT)
- III If you are not interested in any in-school broadcasts, please let us know immediately. We will not send you any further in-school program offerings. This will save you bother and us tape. Thanks.
- IV PLEASE REMEMBER:
- A. The deadline is 5 p.m. CDT, June 8, 1953.
 - B. Return of Exchange tapes within 7 days.
 - C. Notify us if you are not interest in In-School broadcasting.

NAEB TAPE NETWORK

ORDER FORM

ORDER FORM

S53-5 Safety Sam
S53-6 Let's Find Out

STATION _____ WISHES TO RECEIVE THE IN-SCHOOL SERIES

S53-5 Safety Sam _____
S53-6 Let's Find Out _____

(Indicate clearly if you wish either or both of these series)

It is understood that all tapes must be returned within 7 days after receipt by this station.

NAME _____
POSITION _____
DATE _____

DEALINE FOR THIS FORM IS 5 PM. CDT, JUNE 8, 1953.

NAEB TAPE NETWORK

6-26-53

MEMO:
TO A: ALL NAEB STATIONS
FROM: NETWORK HDQ.

RE : SCHOOL PROGRAM OFFERING: POLLY AND PUFFY

I. This memo constitutes an offering of another In-School series for Fall Broadcast.
A. S53-9 Polly and Puffy (K-3) WFBE, Flint, Mich.

II. This series is offered in the following manner:

- A. With Issue #27 you will receive a sample reel of the series containing Prog. #3 & 4.
- B. Manual for the series is included with this offering.
- C. If you do not wish to receive the series, return both the tape and the manual within 7 days.
- D. If you do wish to receive this series, KEEP THE TAPE (or a dub of it). Hdq. will send you the rest of the series as soon as possible. REPEAT: Prog. #3 and #4 of Polly and Puffy will not be sent to you again.
- E. Important: Whether you wish to receive the series or not—we must have a return of one tape within 7 days.
- F. The deadline for acceptance of this series is July 17, 1953 (5 p.m. CDT)

III Please remember:

- A. The deadline for returning this order is 5 p.m., CDT, July 17, 1953
- B. Return or exchange tape within 7 days.

NAEB TAPE NETWORK

ORDER FORM

ORDER FORMS53-9 Polly and Puffy
(Gr. K-3)

STATION _____ WISHES TO RECEIVE THE IN-SCHOOL SERIES

S53-9 Polly and Puffy

It is understood that all tapes must be returned within 7 days after receipt by this station.

NAME _____

POSITION _____

DATE _____

DEADLINE FOR THIS FORM IS 5 PM. CDT, JULY 17, 1953

PROGRAM OFFERING

PROGRAM OFFERING

TO : ALL NAEB STATIONS
FROM: NAEB HDQ.
RE : SCHOOL PROGRAMS: KNOW YOUR NEIGHBOR
THEN AND NOW

- I This memo constitutes an offering of two more In-School series for Fall broadcast.
- A. S53-2 Know Your Neighbor (Gr. 7-10) KDPS, Des Moines 13 prog.
 - B. S53-3 Then and Now (Gr. 7-10) Indiana University 14 prog.
- II These two series are offered in the following manner:
- A. You will receive together with Issue #19 --
 - 1. On one reel, a recording of programs #3 and #4 from the series Know Your Neighbor (S53-2)
 - 2. On one reel, a recording of programs #3 and #4 from the series Then and Now (S53-3)
 - B. Manuals for the two series are included with this offering. If you do not wish to receive either series, we would appreciate the manual's return.
 - C. Deadline: If your station wishes to receive either or both of these two series, it must send its acceptance to Network Hdq. by 5 p.m. CDT, June 1. This is the deadline for acceptances of Know Your Neighbor and Then and Now.
 - D. If your station wishes to receive either or both of these two series, keep the tape (or tapes) with programs #3 and #4 or dub them. Hdq. will send you the remaining tapes of the series as soon as possible.
 - E. Important: Whether or not you wish to receive these series, please return these two tapes or two exchange tapes within seven days after you receive them.
- Whether you wish to receive these series or not—we must have a return of two tapes within 7 days. Thanks for your cooperation.
- III If you accept either or both series:
- A. Hdq. will send you the remaining tapes from each series as soon as possible. Late this spring to those stations still open; late summer to those stations who have closed down for vacation.
 - B. Within 7 days after you receive these tapes completing the series, please return them to Hdq. or send tapes in exchange. Report: Return or exchange.
- IV If you are not interested in any in-school broadcasts, please let us know immediately. We will not send you any further in-school program offering. This will save you bother and us tape. Thanks.
- V. Please remember.
- A. The deadline is 5 p.m. CDT, June 1.
 - B. Return or Exchange within 7 days.
 - C. Notify us if you are not interested in In-School broadcasting.

NABE TAPE NETWORK

ORDER FORM

S53-2 Know Your Neighbor
S53-3 Then and Now

ORDER FORM

STATION _____ WISHES TO RECEIVE THE IN-SCHOOL SERIES

S53-2 Know Your Neighbor _____
S53-3 Then and Now _____

(Indicate clearly if you wish either or both of these series)

It is understood that all tapes must be returned within 7 days after receipt by this station.

NAME _____

POSITION _____

DATE _____

DEADLINE FOR THIS FORM IS 5 PM, CDT, JUNE 1, 1953

NAEB TAPE NETWORK

6-30-53

MEMO:

TO : ALL NAEB NETWORK STATIONS
FROM: NETWORK HDQ.

RE : SCHOOL PROGRAM OFFERING: OLD TALES AND NEW

I This memo constitutes an offering of another In-School series for Fall broadcast.
A. S53-8 Old Tales and New (Gr. K-3) KUOM, Minneapolis, Minn.

II This series is offered in the following manner:

- A. With Issue #29 you will receive a sample reel of the series containing Programs #3 and #4.
- B. Manual for the series is included with this offering.
- C. If you do not wish to receive the series, return both the tape and the manual within 7 days.
- D. If you do wish to receive this series, KEEP THE TAPE (or dub it). Hdq. will send you the rest of the series as soon as possible. REPEAT: Program #3 & #4 of Old Tales and New will not be sent to you again.
- E. Important: Whether you wish to receive the series or not—we must have a return of one tape within 7 days.
- F. The deadline for acceptance of this series is July 22, 1953 (5 p.m., CDT)

III Please remember

- A. The deadline for returning this order is 5 p.m. CDT, July 22, 1953.
- B. Return of exchange tape within 7 days.

NAEB TAPE NETWORK

ORDER FORM

ORDER FORM

S53-8 Old Tales and New
For Gr. K-3)

STATION _____ WISHES TO RECEIVE THE IN-SCHOOL SERIES

S53-8 OLD TALES AND NEW

It is understood that all tapes must be returned within 7 days after receipt by this station.

NAME _____

POSITION _____

DATE _____

DEADLINE FOR THIS FORM IS 5 PM, CDT, JULY 22, 1953

17 June 1953

Mr. Richard Hull
Radio Station WOI
Iowa State College
Ames, Iowa

Dear Dick:

I am interested that in your note of June 16 sending the memo by your sociology staff member, Mr. Norman Cleary, you make no comment or evaluation of his memo.

I am sure you will be interested to know that Professor A. L. Kroeber of the University of California (who is author or co-author of five of the seven items listed in the bibliography by Mr. Cleary) is the authenticating consultant on these programs. In addition, Walter Goldschmidt, Mr. Kroeber's Ph.D. student, specialized in the Yurok culture.

Thus I believe you should regard with considerable hesitation such statements by Mr. Cleary as: "The last in the series, dealing with the world renewal ceremony, seems particularly inaccurate. The description in the scripts seems to be very similar to the ceremony as practiced by a neighboring society, the Karuk. The major difference being that in the Karuk society they look upon their god, the creator of the world, as one who can expiate their sins and bring about a rebirth, so to speak, while in the Yurok society they look upon their god, Wohpekumeu, as the embodiment of sin and one that must be defeated before a renewal can obtain." In this regard I might add that there is quite a difference between the fields of sociology and anthropology.

This whole problem of presenting the content of a culture in a series of radio programs is one of immense difficulty. I would hope that before anybody became nervous about whether the work we are doing is adequate, they would decide whether they are willing to put on naturalistic presentations of sex motivations in primitive societies for radio listening. Mr. Cleary asks: "Why are women separated from society when unclean with menstrual or pregnancy conditions?"

In terms of the conventional decencies of American society and American broadcasting, I think the reasons why this has not been more thoroughly discussed would be self-evident. Mr. Cleary's question is a long ways from another suggestion he makes at the other end of the spectrum when he says that what the series needs is "more soap and less superficial attempts at a thorough-going academic comprehension of a society in four short programs!" I should point out that the series has as part of it the program "The Sea-Lion Flippers," which gives it a fifth program on the problem of property rights, and which incidentally explains that the reason men use their sweatshouses is to reduce their anxieties—which answers one of the queries asked by Mr. Cleary.

Finally, it is perfectly true that any of the "Ways of Mankind" series can be made more "popularized radio-wise" by reducing the authenticating element of the contribution of the professional anthropologist. There was considerable background discussion of this problem over a long period of time that led to the decision represented in the present compromise. We are very anxious to have the listener believe these programs to be true in addition to enjoying them because of their entertainment quality. With the god, Wohpekumeu, as narrator for the whole series, it would be easy for the listener to set these stories aside in the category of interesting fairy tales.

Sincerely yours,



George E. Pobst, Chairman
Adult Education Committee, NAB

GEP:PN
cc: Adult Education Committee
Graydon Ausmus

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS



OFFICE OF EXECUTIVE DIRECTOR

UNIVERSITY OF ILLINOIS
119 GREGORY HALL
URBANA, ILLINOIS

June 30, 1953

Mr. Milton Chase
Deputy Director
105 Market Street
San Francisco 5, California

Dear Mr. Chase:

Herewith the statement you requested yesterday by telephone.

This will confirm the fact that the NAEB is definitely interested in the programs which can be secured from you for distribution through the NAEB Tape Network, and as discussed previously by Frank Schooley, Jim Dey, and Mr. Goralski.

Since NAEB has already distributed a series entitled Voices of Europe, the possibility of distributing Voices of Asia appeals greatly both to the officers and the headquarters. We are therefore ready to proceed to circularize our members upon receipt of the audition tapes you promise, which may well be the first in the series.

The outline you present looks excellent. As more of us have a chance to spend more time with it, we shall perhaps make further suggestions.

This will also confirm our preference for twenty-nine minute programs, at 15 ips, also as previously discussed. I am sure that we could carry a full fifty-two programs, although thirty-nine, if this proves to be preferable, will be acceptable.

I shall ask John Holt, who is in charge of our Tape Network, to write you directly in case he has any further specific suggestions.

HJS:skh
cc: Schooley
Ausmus ✓

Sincerely,

JHC

Harry J. Skornia
Executive Director

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS



OFFICE OF EXECUTIVE DIRECTOR

UNIVERSITY OF ILLINOIS
119 GREGORY HALL
URBANA, ILLINOIS

June 30, 1953

Mr. George W. Overton
Educational Television and Radio Center
Room 1400 - 134 So. LaSalle Street
Chicago 3, Illinois

Dear Mr. Overton:

I find your letter of June 29, regarding NAB rights in the various programs, quite natural. In fact, until Burton Paulu insisted that we get them straight before leaving Wisconsin, the situation was not clear to all of us.

Herewith, then, what the situation is. In the first place, The Jeffersonian Heritage and Fascism Under Communism are alike in that we have radio rights and one-time transcription rights. We have copyrights on the scripts, but do not have specific publication rights. Royalties on the book go to the authors. The Jeffersonian Heritage script done on television, of course belongs to the Center.

I think what Graydon was getting at was that, although we would like to give you all film and television rights we have, we do not have these rights to give for film and television. These rights would have to be negotiated for separately by the Center and NAB is very happy to release claims to all such film and television rights and help the Center in any way it can, short of assigning something it, itself does not have.

Now, with regard to the Days of Mankind and Voices of Europe, NAB owns all rights: radio, TV, television, and film. We are happy to transfer television and film rights to the Center, and I believe Graydon has already done this in a letter. If not, I am sure that it was his intention to do so at the first opportunity.

Will you let me know if this situation is still not adequately clarified? My intention is to pass on to you the clarification, as it emerged from our last Directors' and Executives' Committee meetings, rather than try to establish any new clarification.

Sincerely,

JK

Harry J. Skornia
Executive Director

HJS:skh
cc: *Aumann* ✓
Paulu
Schoolay
Miles
Thomson

of NAEB
Refer to Nigel

INTERNATIONAL THEATRE

Director: Victor Rietti

Gladstone 2692

- Can be made w. NAEB?*
1. Can be made w. NAEB?
2. When not thru BBC?
3. Check with BBC.

Drama Director,
WUOA Radio Station,
Alabama Univ.,
Tuscaloosa, Alabama. U.S.A.

Discuss with Fernie

117, Gladstone Park Gardens,
Cricklewood,
London, N.W.2.

July 20th: 1~~53~~53.

Dear Sir,

We have pleasure in bringing to your notice
Victor Rietti's play "To Live in Peace" (or "Twenty-
one Barrels and one Flask") with a view to broad-
casting it from your station.

It has been broadcast and Televised by the B.B.C.
in London and was voted the favourite play of the year.

The enclosed brief synopsis will give you an
idea of the story. Please let me know if you would
be interested in reading a one hour radio version of
the play and I will be glad to send it to you.

Yours sincerely,

Tom Rutland
(Tom Rutland, Manager)

PRINTED MATTER

1½d

stamp

"TO LIVE IN PEACE"

A play in three acts by

VICTOR RIETTI



This play is now available for production.
Acting Edition published by Samuel
French, Ltd., 26 Southampton Street,
Street, Strand, London, W.C.2. • *New York*.

When Televised, "To Live in Peace"
was voted the favourite play of the year.

"TO LIVE IN PEACE"

EXTRACTS FROM PRESS REVIEWS.

"A gentle, happy little masterpiece of simplicity."

Daily Mail.

"What a gem of a play! . . . told with immense and most moving effect . . . One of those instances of straightforwardness and simplicity bringing extraordinary strength and gripping one's entire attention." *Evening News.*

"The play was much loved; and very properly. It was simple and touching and kind, as well as gay." *Observer.*

"A beautiful, moving and memorable play."

Daily Telegraph.

"Will be remembered as one of the most satisfying plays of the year." *Evening Standard.*

"This story made one of the best television productions there has ever been."

Manchester Guardian.

"An Italian comedy of a very special kind . . . In its way, it is as delicate as a Degas painting."

Dublin Evening Herald.

"One of the most delightful comedies that Dublin audiences have experienced."

Dublin Standard.

"Bright and vivacious, it is a sparkling piece of comedy, full of delicious situations that fairly bubble with infectious fun."

Irish Independent.

"This is a play that is sure to stick in the memory for a long time." *Nottingham Evening News.*

"It is a good theme, and it is expounded in beautiful style." *Nottingham Journal.*

"A simple story and a human one. It has a gentle, chuckling humour which effuses warmth and good nature." *Bristol Evening World.*

"TO LIVE IN PEACE"

This story (which has some basis in fact) is simple, charming, and touching. Here in a little Italian mountain village - in the time of the Napoleonic wars - lives the priest Don Geronimo. The village is a kind of Arcadia, a little Eden before the serpent came. The villagers till the fields, they make the wine; and the Doctor has had to retire to the towns, for in the village no one falls ill of any complaint that a few herbs will not cure. (Even when Don Geronimo falls down the steps of his beloved cellar and breaks his leg, the leg mends by itself.) The priest says good-bye to the doctor:

"Believe me, doctor, you've been treated well up here - but has any quack ever managed to stay in Certaldo even for an hour? Oh, if they came with a monkey or a bear or a Punch and Judy show, I allowed them to take a turn round to amuse the children, but if they came to sell their powders and secrets for love or happiness, I made them feel the weight of my stick on their heads. As for lawyers, the quacks of justice, if any dares to show his face here, we set the dogs on to him. Nobody goes to law in Certaldo. I settle all disputes...and without charging a lira. But I must say it's seldom necessary, for we always live in peace.....Really, Doctor, what would you want to stay up here for? In Certaldo there is one death in four or five years. People don't die here, they are born.....Illness? Who dares to talk of illness in Certaldo! We make our wine from our grapes, our oil from our olives and our bread from our wheat, and we think only of tilling our soil. We don't bother about the outside world; we put up with the cold in winter and the heat in summer as nature demands and love the Good God....."

Oh, a little Eden! But there comes the inevitable serpent. The French army arrives, with a General travelling on a mission to the priest. And, with the coming of the French, greed and ambition come into the little village. Lawyers and noblemen descend for the pickings.

And in the end? Well, there is nothing cynical about this play. Simplicity triumphs. But it is a true, rather than a sentimental, simplicity; and the play goes swiftly and entertainingly forward throughout.

Lionel Hale in the "Radio Times."

Answers

August 13, 1953

Dr. Harry J. Skornia
Executive Director
National Association of Educational
Broadcasters
University of Illinois,
Urbana, Illinois

Dear Harry:

I see copy of your letter of August 10th addressed to George Overton re the pressings of the second series of the "Ways of Mankind".

I am not aware of any arrangements that were made with the Center for them to control the pressings of the "Ways of Mankind". However, since this appears to be the case because of apparent action by the Executive Committee, let me call your attention to the fact that it will not be possible for us to change label credits at this time. The NAEB label is a 'cut' and unless we are prepared to spend several hundred dollars re-doing what has already been done your kind offer to the Center for a label credit cannot be met. If a reply from Overton indicates that the Center requires some sort of credit, I would suggest that you go back to them and offer to have a paste-on put on the album cover inside or outside.

I am sorry that we have moved so fast.

With all best wishes,

Cordially yours,

Seymour N. Siegel
Director

NAEB HEADQUARTERS

August 14, 1953

Mr. Milton Chase
Deputy Director
Program Services
Committee for Free Asia, Inc.
105 Market Street
San Francisco 5, California

Dear Mr. Chase:

Without delay, a quick reaction to the Japan tapes, which I've taken a few minutes to listen to snatches of, with John Holt, our Tape Network director, who has heard all the way through. Most of these ideas are in fact his:

- 1) Yes. A "Voices of Asia" opener and closer on the rest of the programs would be nice. For your information I'm enclosing a copy of an opener used on one of our series, the Cooper Union Forum. Something like—"Voices of Asia". In cooperation with (The Japanese Radio Corporation) we present, by tape recording, for distribution exclusively through the National Association of Educational Broadcasters....."—or something such, better worded, would do the trick adequately.
- 2) On quality, some fuzziness, as if a head were out of adjustment, is evident, but this isn't too serious. Much of the trouble is in getting mixes close enough to female voices, or vice versa, so we don't lose parts. Also, we believe the dubbed-on opener and closer are of too good level and quality by comparison with the rest. Whatever can be done on levels in general will be appreciated.
- 3) Could Goralski also re-pronounce for us, or re-mispronounce, such things as names (like for instruments) so Americans will get a word-image?
- 4) We feel also that the program as now done is too much a standard approach. Any way Goralski could capitalize more on being in Japan? The University of Chicago Roundtable often does what was discussed on at least one. The music on the one was good. Even if topics need to be changed to capture more "color", I think we'd like. More a reporting or candid camera and less a discussion program is needed, though limitations may be too great here, as in technical problems.

- 5) Could more capitalizing be done on the personality and/or human interest aspects of participants? If so, higher NARS station acceptance would be assured. Not only what Japanese think of things, but how and why they think so or not. As now done, with emphasis on facts, they do drag a bit.
- 6) Finally, do we have to return tapes to anyone? We hope this is a legitimate outlet and use of them for your service. If not, please advise so we can get all physical property rights settled before they multiply too much.

Keep then coming, and more power to you all. How about a few plugs for Goralski and anything else for publicity purposes for any aspect of the work you'd like to push, if any? We would like to promote when we are ready to go on.

Sincerely,

Harry J. Skornia
Harry J. Skornia
Executive Director

c.c. International Relations Committee

HJS:rtb

COPY

COMMITTEE FOR FREE ASIA, INC.

105 Market Street San Francisco 5, California

August 10, 1953

Mr. Harry J. Skornia, Executive Director
National Association of Educational
Broadcasters
University of Illinois
119 Gregory Hall
Urbana, Ill.

Dear Mr. Skornia:

We have just received two audition tapes from Mr. Goralski and we are sending both of them under separate cover. Both were recorded in Japan.

In both, Mr. Goralski used "Asia Today" as the series title but this can easily be changed to "Voices of Asia". We agree with you that "Voices of Asia" is a more appealing title and have notified Mr. Goralski to use this title in his introductions and closings in the future.

We listened to both auditions and found the one dealing with economics a sound program but somewhat dragging. The other one, dealing with Japanese culture, had much more sparkle, although the levels here and there were not what Mr. Goralski desired.

We are anxious to learn of your evaluation of the two audition tapes. Please let us have your comments and any suggestions that you can think of in order to guide Mr. Goralski and help him come through with interesting shows. We are sure that you fully realize the problems that must crop up when recordings are made in Asia, especially when most of the engineers doing the recording do not have a knowledge of English and thus have considerable difficulty in maintaining the correct levels.

The tapes were recorded at $7\frac{1}{2}$ ips as the Japanese were unable to record at 15 ips. It seems that in the other areas we are likely to run into the same problem.

Mr. Goralski is due to depart from Japan at the end of this month and thus we would appreciate hearing from you at an early date, especially if you desire some changes.

We will shortly complete work on publicity releases and will send you the drafts after which we can make arrangement for joint releases.

We have told Mr. Goralski to record a minimum of 39 half-hour (SIC) but have also suggested that if he could record up to 52 programs without too much difficulty, he should do so.

Yours,

// signed //

Milton Chase, Deputy Director
Program Services

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS



OFFICE OF EXECUTIVE DIRECTOR

UNIVERSITY OF ILLINOIS
119 GREGORY HALL
URBANA, ILLINOIS

August 12, 1953

Mr. Graydon Ausmus
Station WUOA
University of Alabama
University, Alabama

Dear Graydon:

The first nine of the scheduled eighteen programs of Document Deep South were here when I arrived. Thought you'd like to know they are safely here.

I'll ask John Holt to give them a listen, and I'll join him as soon as I get a little time.

Regards,

Harry

Harry J. Skornia
Executive Director

HJS:skh
cc: John Holt

WCFM

WASHINGTON'S COOPERATIVE RADIO STATION

1120 CONNECTICUT AVE., N.W.

WASHINGTON 6, D.C.

REPUBLIC 7-8688

August 18, 1953

Mr. Graydon Ausmus
National Association of Educational Broadcasters
Urbana, Illinois
Att: Mr. Frank Schooley

Programs

Dear Mr. Ausmus:

"Ways of Mankind" is one of the most popular series in our summer "University of the Air." We have used only eight of the programs as our session runs only eight weeks, but we shall use the rest later. Now I am writing to put in my request for the second series. Last week the University Council voted to have two school terms this winter, at least one fall and one spring, and I hope to continue "Ways of Mankind" in our offerings.

Several weeks ago we were asked to release the University of the Air lectures for the use of the blind. We would make a price for the whole series which would cover recording and distribution. Is there any way that you would be willing to have us handle "Ways of Mankind" in the set? Of course we would get the albums from you unless the request was for tape. As there are only fifty some colleges for the blind, we do not anticipate enough orders to justify pressings of the other lectures. I would appreciate your answer on this as soon as possible.

Congratulations on the new series on Mankind, and many thanks for your cooperation in our efforts.

Yours truly,
Jean Putnam
(Mrs.) Jean Putnam
Acting General Manager

JP:lk

NAEB TAPE NETWORK

8-27-53

MEMO:
TO : ALL NAEB NETWORK STATIONS
FROM: NETWORK HDQ.

RE : THE NEW FALL 1953 PROGRAM OFFERINGS

- 1) The new Fall 1953 offerings are scheduled to begin over the Network with Issue #40 (the week of October 4)
- 2) Individual service will continue as before.
- 3) Those active members of NAEB who wish to join the network may do so now by accepting any or all of the program series in this offering.
- 4) Network Assessment Fees for the fiscal year July 1, 1953—June 30, 1954 are:
Class "A" Stations (5 kw or more of power).....\$4.00
Class "B" Stations (1 kw to 4.9 kw of power).....\$2.50
Class "C" Stations (less than 1 kw of power).....\$1.50
- 5) Tapes of the Fall 1953 offerings are to be returned to Network Hdq. Please return your tapes and tape carton-mailers promptly as soon as you have finished broadcasting them.
- 6) Please note that Network Hdq. and NAEB Hdq. address is now 14 Gregory Hall, University of Illinois, Urbana, Illinois.
- 7) The Network has instituted a charge of \$1.00 per 30-minute reel for dubbing done by the Network over and above that done for the regular program issues.
- 8) Deadline for accepting Fall 1953 offerings is 5 p.m. CDT, September 11, 1953.

*NAEB
Tape
net*

September 18, 1953

Mr. Allen Miller
Director, Region VI
Station KWSC
State College of Washington
Pullman, Washington

Dear Allen:

I have just returned to my desk from six weeks away from Chapel Hill and am beginning to bore my way through piles of correspondence.

This letter deals with your memo concerning the tape network. I heartily agree with your conviction that NAEB should hang on to the tape network. This is my position and I don't intend to change it.

Sincerely yours,

Earl
Earl Wynn
Director, Region II

W dn

cc: Members of the Board

September 25, 1953

...Do you see any reason why we
couldn't allow this for AFRS overseas,
only?

H.S.

Harry Skornia

FOR INFORMATION OF

Aurora

DEPARTMENT OF DEFENSE
Office of Armed Forces Information and Education
Washington 25, D. C.

Program
23 September 1953

Dear Dr. Skornia:

I have read with interest your letter of 14 September inclosing a descriptive brochure of materials available from the National Association of Educational Broadcasters, and I am especially interested in auditioning both the "Ways of Mankind" and "The Jeffersonian Heritage" series with view to possible use on AFRS outlets overseas. I would greatly appreciate receiving on temporary loan copies of the albums covering these series. These albums would be returned to you as soon as we have audited the programs.

It may interest you to know that we hold gratuitous clearances from the major unions, networks and others interested in broadcast and recording rights, which might, with your permission, clear the way for us to re-record your series for overseas use only, on AFRS stations.

While as you suggest in your letter, it would be feasible to cover AFN and EDN in Europe with a single album, the majority of our everyday overseas radio outlets are not linked by network lines and would require that separate albums be placed on each of our forty transcription distribution circuits.

In view of the gratuitous clearances which we hold, if you believe the possibility exists that this same courtesy could be extended to us for the use of the NAEB radio series, I would be pleased to send an officer-representative from this Office to Urbana, at your convenience, to discuss the matter with you in detail.

Sincerely yours,

/s/ Harlan N. Hartness

Harlan N. Hartness
Major General, USA
Director

Dr. Harry J. Skornia
Executive Secretary
National Association of
Educational Broadcasters
University of Illinois
Urbana, Illinois

NAEE HEADQUARTERS

September 29, 1953

Programmed

Harlan N. Hartness
Major General, USA
Director, Office of Armed Forces
Information and Education
Department of Defense
Washington 25, D. C.

Dear General Hartness:

Under separate cover, we are forwarding copies of Jeffersonian Heritage and Ways of Mankind, Series I, for dubbing and distribution, as you see fit, over AFIS stations, in accordance with your letter to me of 23 September.

Would you be good enough to be sure these are returned to us when you are through, please?

Best of luck in their use.

Sincerely,

Harry J. Skornia
Executive Director

HJS:jk

cc: Executive Committee
Board of Directors

October 13, 1953

Programs

Mr. James P. Terzian
World-Wide English Service
United States Information Agency
Broadcasting Service
P. O. Box 407, Radio City Station
New York 19, New York

Dear Mr. Terzian:

This is the state that the National Association of Educational Broadcasters is pleased to authorize distribution of the radio series "They Fought Alone." Whatever arrangements Mr. Abbot, of Station WQHM, can make for you to distribute them will be entirely satisfactory with us.

Sincerely,

H.J.S.
Harry J. Skornia
Executive Director

HJS:ms

cc: Mr. Waldo Abbot
NAEB Executive Committee
NAEB Directors

MEMO FROM NALB CAPE NETWORK HEADQUARTERS

10-13-53

Section 142A
Post Office Manual

16mm Films, Film strips and Similar Materials

16mm films, film strips, transparencies and slides for projection, micro-films, sound recordings and matter of such materials may also be mailed at the rate of 4¢ for the first pound or fraction thereof and 1¢ for each additional pound or fraction thereof; 1¢ to or from (a) schools, colleges, universities, or public libraries (b) religious, education, scientific or fraternal organizations, or associations not organized for profit and none of the net income of which inures to the benefit of any private stockholder or individual.

The films, slides and transparencies referred herein shall be positive prints in final processed form for viewing.

This special rate applies only to parcels of such materials addressed for local delivery, for delivery in the first, second, or third zone, or within the state which mailed.

Each parcel mailed in this rate must be clearly endorsed by the sender "Section 34.83 (e) P.L. and R." In every case the parcel shall show the sender or the addressee to be a school, college, university, public library, or a non-profit religious, educational scientific or fraternal organization. If this cannot be ascertained from the address or return card, appropriate inquiry shall be made of the mailer.

7/30/53

November 2, 1953

NAEB NETWORK

MEMO:

TO: All Network Stations
FROM: Network Headquarters
RE: Orders for, and cost of, special recordings

In the past, the Network has accepted a great number of orders for tape recordings of past programs. The charge has been \$1.00 a reel. This has unfortunately only covered NAEB's recording cost, and has allowed nothing for packing, shipping and postage charges.

Because of efforts to reorganize Network procedures, in keeping with suggestions made at the recent annual conference, it will be impossible to accept any special orders, except emergencies, until January 1, 1954. Effective as of that date, the charge for special recordings will be \$2.00 a reel. We regret this increase in fee, but it is necessitated by a careful study of the cost of honoring these orders.

Headquarters will also appreciate your keeping these special orders to minimum, to enable concentration on the mass duplication and distribution aspects of our operation.

Graydon Augustus

Mark Netwerk

October 21, 1953

Mr. Seymour N. Siegel
Radio Station WNIC
2500 Municipal Bldg.
New York 7, New York

Dear Sy:

We've been having a rough time with our LP albums. However, I wanted to get more positive data before writing you. We only recently got a phonograph to play them here. For the last few weeks it has run many hundreds of hours. When I broke my ribs recently and was laid up a couple of days, I figured that this was an excellent chance to hear all LP records under the NAEB label. The results of all the above, like the mail from purchasers, is most disheartening. Yesterday a member of the Finnish Parliament was here and we were playing him People Under Communism. One record stuck three times. Others stuck once each.

I am attaching check sheets in chart form showing Static, Distortion, "needle sticks", "skips" and echo, respectively, on spot checks of hitherto unplayed records, on the home type, non-professional recorders we assume to be the type which LPs will most often encounter. As a record with echo wears it is likely to break thru' thin walls and become a "skip" or "stick" case, of course.

The reason I'm writing now is that Ways of Mankind II seems to be the worst of all, if that is possible, in what I'd call production aspects (distortion, echo, static)

In numerous cases in this album also, tape was apparently broken. Some of the "breaks" are not due to skipping, for the record is frequently O.K. in such cases. But tapemist have been broken and respliced with some loss of words or syllables, before it got on records.

The gain is very bad, generally, also. Since Columbia nowhere has its name on the albums it would seem that they didn't put a good (or any) producer or supervisor on the job. I imagine they don't feel that the job is big enough to be too concerned about.

October 21, 1953

For us at NAEB, we've had to switch, return, reissue and replace so much that we dread to go into Ways of Mankind II on which we have not yet found a side 9 which doesn't skip or jump.

I know this isn't an easy problem, but I think we must hold up further distribution of Mankind II until some solution is possible. Otherwise I'm afraid NAEB's future in the LP business is doomed or seriously jeopardized.

Attached also is a copy of a letter just received on the same subject. What do you think can be done with Columbia on this?

Sincerely,

Harry J. Skornia
Executive Director

HJS:do
Encl.

FRANCIS E. PERKINS
9411 St. Andrews Way
Silver Spring, Maryland

FOR INFORMATION OF

October 15, 1953

Mr. Frank Schooley
National Association of Educational Broadcasters
University of Illinois
Urbana, Ill.

Dear Mr. Schooley,

I wrote you September 11 and have received no reply. I assume my letter or the reply was lost, and am therefore repeating my statement:

We have received the 14 recordings (7 disks) of Ways of Mankind which my wife ordered in August, and are delighted with the high quality of the programs.

Several of the recordings seem to be inferior mechanically, however. No. 3, the one my wife had previously heard and therefore played first, has proved to be the worse offender.

Record Defects

1 skips

2 o.k.

3 skips

4 skips

5 skips at "Old Man Lyak got one just inside the (blurp)" and at "You'll have to do something about it (blurp)"

6 o.k.

7 o.k.

8. o. k

9 skips

10.o.k.

11 o.k.

12 o.k.

13 skips

Bonus o.k.

SHALL WE RETURN THE ENTIRE SET OR ONLY THE POOR RECORDINGS?

Since the records look so perfect, we assumed at first that the fault must be in our machine, and so I had the needle checked. The needle was O.K. and our other records play satisfactorily, including some very fine Columbia recordings, 12-inch.

So then I observed the pick-up arm as the record played, and it is my conclusion that some of the spirals are out-of-round (eccentric), particularly near the outside edge. I can see the pick-up arm swing abruptly each time the record makes a revolution. The trouble is that when the record throws the arm in this way, it sometimes jumps one or more grooves. No. 3 is very bad in this respect throughout the entire recording.

Our player is a Webster which we purchased new about 1951. It uses a General Electric cartridge with sapphire stylus--one for LP's and another for 78's.

At the left are my notes on the records. I did not play all throughout, but did complete several of them. The "skips" notation applies to the outer spirals, with the exception of sides 3 and 5. After the first few rounds most of the defective records seem to play perfectly.

Very truly,

/s/ Francis E. Perkins

TO: Officers and Directors

November 3, 1953

FROM: Harry Skornia Jg SK

In trying to pull loose ends together at headquarters, following absence for Oklahoma National Convention, herewith Statement of Status of French (RTF) programs prepared for NAEB, as seen from here, and pulled together by John Holt and me. This will help complete the report from Sy of October 19 which we have found on our return.

French

- 1) All programs listed in the promotion brochure (Comedie Francaise #1-13); Contemporary French Music 13 programs; Great Writers of France (Hugo, Balzac, Stendhal, Vigny and Musset) have all been distributed.
- 2) We are currently distributing the second 13 programs from the Comedie Francaise. We have distributed the first three (Comedie Francaise #14, 15, and 16, which are your new numbers 3a, 4a and 6a).
- 3) We have distributed the first 7 of 13 French Music Festival Programs and the rest are going out regularly as scheduled.
- 4) French programs have been distributed in a steady stream since late last spring. They are released as soon as we have full series at Headquarters, sometimes before; and as quickly as we can fit them into our production schedule. In some cases we have had to check rather carefully to see when we had a whole series since some have consisted of 7 or so rather than the 13 usually offered.
- 5) The following programs are at Headquarters but have not been released as yet. These programs have almost all been received within the last two or three weeks.
 - A) Comedie Francaise #17-26 (to complete the second series)
 - B) Modern French Theatre #1-4 only (of a series of 13)
 - C) Ancient and Modern French Music #1-5 only (of a series of 7)
 - D) The French Academy #1-6 only (of a series of 7)
- 6) No programs have been received for two series: Great Composers of France and Great French Poets.
- 7) One program not listed in any series on the dittoed sheets has been received: French Concert, "Le Mystere des Saints Innocents", by Henri Barraud (Time: 56:40)

Italian

- 1) Music from Italy #1-6 and #9 and 10 only have been received, as has Outward Bound With Columbus.

Others

- 1) We have received something called: "New York Pro Musica Antiqua," 13 programs. (What is this, Sy? We have no advance material to tell us.)

cc: George Probst
Robert Van Duyk
Larry Creshkoff

metw ✓
SPECIAL DELIVERY

November 13, 1953

Mr. Thomas Parrish
Radio Office
University of Chicago
Chicago 37, Illinois

Dear Mr. Parrish:

I have just spent several hours examining the many interesting programs produced by the University of Chicago Radio Office, and as you seem to have produced the majority of them, I take the liberty of writing to you regarding them.

Most of the programs on your office's dittoed list have arrived. The exceptions:

The series: The American Language
From the series entitled Encore:

3. "Hands" by Sherwood Anderson
5. "Incident at Owl Creek Bridge"-A. Bierce
10. "Masque of the Red Death"-E. A. Poe

From the series Styles in Literature:

10. Selections from Letters of H. Walpole
12. Selection from Malden, Thoreau
17. Selection from Portrait of the Artist as a Young Man, J. Joyce
19. Selection from The Summing Up, Maugham

We would like to know if we are to expect any of these tapes, particularly The American Language series, which we would like to release in a very few weeks.

Included with the tapes received were:

"Pink May" by E. Bowen (called in the "closer" a program in the series Encore. Did you wish this added to the list? Or is it a deletion?)

2 Lowell Institute programs on one tape: "The Sciences in Your Life" and "Sense and Nonsense"; Edward Lear. (Do you wish us to return this or to forward it, perhaps to HUBH?)

To: Mr. Thomas Parrish

- 2 -

November 13, 1953

The tapes received introduce several problems:

1. Length. One cause for very strong complaints by member stations is programs which do not conform to standard lengths (14:30; 29:30; etc.) and series the programs of which deviate from the standard length established for the series. The Series in Literature programs vary from seven to thirty-two minutes. Could not programs #1 (T. Nashe) and #2 (Book of Job) be combined to make a single half hour program? Programs #3 (John Donne) and #4 (Thomas Browne)?
2. Programming. Network stations expect complete "package" programs from their headquarters. Unfortunately none of the programs which we have received are complete. With two exceptions ("The Hour Glass" by Yeats and "Samson Agonistes" by Milton) then none of the programs has opening announcements. As the functions of the network were discussed at the recent Oklahoma Conference, openers, closers and editing can not be done here if we are not to neglect the specific functions we have been directed to do. More and more, we have been reminded, we are a distribution center, rather than a production or editing agency, Studio or Station.
3. Network scheduling. We had hoped to distribute at least two, perhaps more, reels of Chicago-FAE material each week, for broadcast beginning the first full week in January (our next general release of programs). This will entail our knowing definitely by Wednesday, November 18, exactly what we will be able to schedule for at least the first thirteen weeks of the new year. (For instance: The American Language for the first nine weeks, followed by The Writer at Work, which might, incidentally, combine Conrad and Fitzgerald programs. First three weeks, Reflections of George Orwell; weeks four through seven, What is Modern Poetry; weeks eight through eleven That We Laugh At; weeks twelve through fifteen, Some American Worthies; etc. This is an impromptu listing, intended only to be suggestive.) We will need the completed tapes for the first week's release of programs by November 30 at the latest. The following weeks' releases should follow week by week, sooner if at all possible.

Can you complete the programs on the schedule noted above? If not, we can either release the programs as they are, with probable very low acceptance, or we can delay their release two or three weeks in order that they may be complete. Neither of which we wish to do—and we may not be able to delay release. We would like to have at least one series to release: the quarter-hour series on The American Language sounds like a likely prospect.

To: Mr. Thomas Parrish

- 3 -

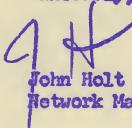
November 13, 1953

Will you write, wire, or phone this office and let us know what you can do? Tell us which completed series you can get to us the fastest? (We must get our "program offering" out to stations by the end of next week.) If you will give us the word that you will complete the programs, we will ship the tapes back to you immediately.

We are at present producing an NAEB program format "dope-sheet" to assist in the planning of programs for the Network. As it may be of help to you, we will send a copy as soon as it is ready.

Best personal regards,

Sincerely,


John Holt
Network Manager

JH:do

cc: Harry J. Skornia, NAEB
Valdo Abbot, WUOM
Bernard Buck, WNYC
Northrop Dawson, WUOM
William Harley, WHA
H.E. Salley, WFPL

Graydon Barnes
W.A.B.
"Asia
Reports"

November 23, 1953

Mr. Milton Chase
Committee for Free Asia, Inc.
105 Market Street
San Francisco 5, California

Dear Milton:

Please go ahead with the title: Asia Reports, as noted in your November 20 letter. I hope by now you are out of your customs hassle. Every little while we get into the same.

Thanks also for copy of your letter to Siegel. Assuming that tapes reach us very soon, we'd like to release this series January 3. If we miss this deadline (we're adding it to offerings already published for January 3 period) it will be March 14 or (failing that) April 4. Let's count on January 3, and all try to make it.

All our best.

Harry

Harry J. Skornia
Executive Director

HJS:do
cc: Seymour Siegel
John Holt
Rosaline Biason
Executive Committee
Network / ceptance Committee

Ausmus

C O P Y

CANADIAN BROADCASTING CORPORATION

354 Jarvis Street
Toronto, Ontario
December 4, 1953

Mr. Harry Skornia
National Association of
Educational Broadcasters
119 Gregory Hall
University of Illinois
Urbana, Illinois

Programs

Dear Mr. Skornia,

A few weeks ago you sent Eugene Hallman a list of programs available on the NAEB Network. A number of the shows on this list look extremely interesting and I wonder whether it would be possible for you to send us for audition purposes programs 1 to 12 in the Payne Communications Award Shows, and programs 3, 6 and 9 in the Popular Arts in American series (Hitchcock and Handy and the panel on Science Fiction).

We did have an opportunity of listening to some of the "Voices of Europe" programs and it was with great regret that we found ourselves unable to make use of them. However, we have more definite spots in mind for some of the tapes requested in this letter.

I am not sure at the moment what precise notation the parcel should carry in order to admit it to Canada at the lowest applicable rate of duty but I think if the parcel is labelled "Educational Tape records; for audition purposes" there should be no difficulty.

Many thanks for your co-operation in making these tapes available to us.

Yours sincerely,

/s/ Gordon Cullingham

Gordon Cullingham
Talks and Public Affairs

NOTE BY SKORNIA: Payne Series was sent 12-23-53.
Popular Arts 3, 6 and 9 on 12-30-53.

*NAEB
Wise*

December 30, 1953

Mr. Eugene I. Johnson, Coordinator
San Bernardino Valley College
Community Education Project
San Bernardino, California

Dear Mr. Johnson:

Thanks for your note of December 28, and for the 400 copies of your report on WAYS OF HUMANKIND, which are on their way to us. They will go out with our January Newsletter.

Unfortunately our grants-in-aid for the coming year have all been committed. However your current series, THE LIVING GENERATION, looks extremely interesting. If you need funds, the NAEB would be very happy indeed to present a joint request with you, probably to the Educational Television and Radio Center, if you desire. Or we should be glad to support any request of yours, with the idea of likely distribution of this series through the NAEB network. Might we get more material on it to distribute to our Network Acceptance Committee, please? It sounds like a challenging series.

Let us know of your plans, and of any way in which we may be of help either in supporting requests for funds or in distributing the series for you. And could you send us the proceedings or reports which become available from the workshops you are holding on community and in-class use of WAYS OF HUMANKIND and the JEFFERSONIAN HERITAGE?

Warmest regards of the Season.

Sincerely,

Harry J. Skornia
Harry J. Skornia
Executive Director

HJS:ms

KANS TAPE NETWORK

2-11-54

MEMO:

TO : Network Stations Using In-School Material
RE : New In-School Offerings

I This memo constitutes an offering of three (3) IN-SCHOOL program series from KSLN, St. Louis, Mo., for the school year 1954-55. These three series are all of 2-semester length. They are:

- S54-1 Let's Find Out
- S54-2 Visitons Mimi
- S54-3 Poet's Corner

II These three series are offered in the following manner:

- A. With issue #9 you will receive three sample reels, each with programs #3 and 4 of one of the series. Please return samples as soon as possible.
- B. Manuals for the three series are included with this offering.
- C. Deadlines for Acceptances of the series are:

Let's Find Out	March 8, 5 pm CST
Visitons Mimi	March 15, 5 pm CST
Poet's Corner	March 22, 5 pm CST
- D. In-School programs will be sent with regular weekly issues. beginning with Issue #13. They will be sent a few reels at a time. They will not be sent a full series at a time.
- E. When you begin to receive your order of In-School Programs, please dub and return the tapes immediately or send exchange tapes.
- F. Two more series will be offered later:
 - S54-4 Story Time (WOSU--fall semester only)
 - S54-5 Americans to Remember (WNYE -- two semester series)Repeat: These two series will be offered later.

III Please remember:

- A. Your Network Hdq. must have your order by the deadline. Late orders will be charged for at rate of \$2.00 a reel.
- B. Return or exchange tapes immediate y.

NAEB HEADQUARTERS
14 Gregory Hall
Urbana, Illinois

J. J. Network

TO : ALL STATIONS AND ORGANIZATIONS WHO HAVE SUPPLIED PROGRAMS TO THE
NAEB NETWORK.

FROM : HARRY J. SKORNIA
DATE : MARCH 1, 1954

For our NAEB EXHIBIT at Columbus in the first week of April, we would like to list all awards won by programs carried on the NAEB Tape Network. Would you therefore let us know of any awards (Peabody, Freedom, IERT, NAFBRAT, and others) won by those of your programs carried by the NAEB? For your convenience, simply fill in the blanks below. After seeing representation, we shall decide whether and how to use.

<u>PROGRAM TITLE</u>	<u>PRODUCING INSTITUTION</u>	<u>SUBJECT</u>	<u>D A T E S</u>	<u>PRODUCED</u>	<u>ON NAEB</u>	<u>OF AWARD</u>
--------------------------	----------------------------------	----------------	------------------	-----------------	----------------	-----------------

If any quotable citations are available, will you also please attach.

SIGNED _____
POSITION _____
DATE _____

Clos. soon

Telephone : CANAL 5152

All communications on Official Business
should be addressed, and all remittances made
payable to the "British Consul-General" and
not to individual members of the Staff.

In reply please quote Reference Number

5-10-A-3

BRITISH CONSULATE-GENERAL
1022 National Bank of Commerce Building
1022 CANAL BUILDING
NEW ORLEANS 12, LA.

14 April 1954.

Dear Mr. Ausmus,

You will probably have heard from the NAEB that the British Information Services series "Window on the World" are being processed and sets of tapes offered to all member stations. I enclose a copy of the original brochure which gives you the list of the first nine recorded talks. Seven others have now been recorded and I have listed these below. These talks were all recorded in New York recently by prominent British people who were visiting this country, and are on topics of current general interest. I hope you may find time to use some of them.

check with Walt are we young?

The additional speakers are as follows:

Sir Gladwyn Jebb (former Ambassador to the U.N. and now Ambassador in Paris).

Sir Hartley Shawcross (former Attorney-General in the Labour Government).

Professor Bernard Lewis, (Professor of History at the School of Oriental and African studies in London).

Sir Frank Simpson (former head of the Imperial Defence College in England).

Miss Barbara Ward (Former Assistant Editor to the Economist).
The Hon. Ewen Montagu and Lady Margaret D'Arcy.

The whole series will be available sometime in June.

I have recently been appointed as Information Officer at the British Consulate-General in New Orleans. Alabama south of and including Birmingham is part of my district. I hope very soon to make a tour of this area and trust I shall have the privilege of meeting you. If in the meantime I can be of any service to you I shall be pleased to oblige.

Mr. Graydon Ausmus,
Director of TV,
University of Alabama,
Tuscaloosa, Ala.

Sincerely yours,
Derek Lawford.
D.V. Lawford,
Information Officer.

August 23, 1954

Mr. D.V. Lawford
Information Officer
British Consulate-General
1022 National Bank of Commerce Building
New Orleans 12, Louisiana

Dear Mr. Lawford:

Your very kind letter of April 14 has been mislaid and came to my attention this morning. I apologize for the delay in replying.

I am pleased to inform you that we shall use on WUOA the BBC series "Window on the World" beginning early this fall. For several years we have used all of the BBC programs which have been available and are constantly pleased with them. I look forward to hearing the up-coming series.

You will be interested to know that Miss Hilda Moyra Youds, one of the staff producers in the talks and documentary section of the BBC, will be attached to the Radio and Television Departments of the University of Alabama for the academic year 1954-55. Miss Youds will teach in the Department of Radio and Television part-time and will produce talks and documentaries on a part-time basis for my branch of the University radio-television operation. She is scheduled to report in early September. We at the University are delighted at the prospect of having Miss Youds with us and hope that her stay will be pleasant and profitable.

Please do plan to stop by the University for a visit with us when you are in these parts. A few days advance notice of such a visit would give us an opportunity to plan for the most constructive use of your time.

Sincerely yours,

Graydon Ausmus
Director

GA:ap

NAEB HEADQUARTERS

April 23, 1953

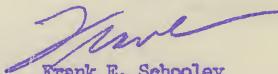
Mr. Jim Miles
Radio Station WBAA
Purdue University
Lafayette, Indiana

Dear Jim:

In essence George Probst has outlined the various understandings regarding the NAEB views relating to the so-called Lowell series of four programs. However, I cannot help but record again my firm conviction regarding the lack of prior agreement.

While I believe paragraph #5 to be accurate, I here express again that this is a matter for the NAEB Board of Directors to decide, and I, as one member of the Board, shall vote against releasing such rights except those expressed in paragraph #6. I believe that Pollyanna paragraph #7 is essentially correct. I do believe in working toward the common goal.

Sincerely yours,



Frank E. Schooley
Executive Director

cc: Abbott
Ausmus ✓
Dunn
Hull
McCarty
Miller
Pauli
Schooley
Siegel
Wheatley
Wynn

TO : Officers and Board of Directors, NAB
FROM: John W. Dunn
5/19/54

NAB Network Operations

I am disturbed by a number of things which have developed within the past several weeks:

1. WUNC-FM's statement that they intend to bow out of the Network. This, I am fearful will have repercussions among the smaller stations in the network. If a great university system can't afford, how can we? That will be their line of reasoning. We knew, for instance, back in 1951 that FM was a dead duck so far as Oklahoma was concerned. Let at some considerable expense to us (which we can ill afford) we've kept WNAD-FM going simply because of whatever moral effect it might have on smaller institutions whose ONLY hope in radio was FM. It seems to me that Earl should take another look at his hole card (and that's not trying to tell Earl how he should run his show). This thing can be SERIOUS.
2. I am disturbed that Region I cannot come up with a Regional Conference. What I have to say may not be pleasant for you, Jim, but believe me it's said in all kindness. All of us have busy and up to our necks in our own operation. But the tremendous impact that regional conferences have had on the rank and file of NAB is well worth that extra surge necessary to get the job done. Frankly, I don't see why the meeting has to be in New York City or Brooklyn. And if Jim feels that he can't pull the thing together, then delegate that responsibility to someone else. I am against sending Hill to do a job that the region itself should be happy to do. And I'm against this one day meeting which would take the punch out of the purposes of the regional meeting itself. This meeting could be scheduled at Amherst, Ithaca or Pittsburgh. Again, this would be a tragedy if Region I fails to get together for a meeting.
3. With Network fees being hiked and increased postage, I don't think it's wise to attempt putting the bite on NAB stations for BBC dramas in spite of the fact that BBC dramas are wonderful. Make the pitch for all or none to ETRC. You're using your head, Harry, in cases such as this.
4. I am most disturbed by the report of the Network Acceptance Committee of May 5, 1954. On page 2 of this report there is a statement of programs "accepted" and those "rejected." Of the six programs accepted, there are, in my opinion and judging from titles and sponsors, propaganda. Of the remaining three, only two programs are from real NAB stations. I think member stations should know why programs are rejected. This should be a rather detailed report so that other stations may not make the same mistakes.

I am of the opinion that the Network is based on a willy-nilly concept anyway. It never has had any definite planning as to its offerings...that is planning in advance of what is to be offered. The network offerings should be planned months ahead of the period in which they are to be offered and should be well balanced -- the same as any other director does in the programming of his station. The needs of the Network should then be made known to stations so that several stations might get to work in building programs that fill that need, utilizing all of their best talent and know-how methods. Member stations would then know what to shoot at.

The network serves three classes of stations: (1) those who depend on it for virtually all of their programming; (2) those who use the Network to supplement their own programming; (3) school stations who can use only a portion of the offerings for their school audiences since adult audiences are not their main worry. To the best of my knowledge these facts have never been taken into consideration.

I'd like to know what is the criteria by which programs are judged for the Network. I think I keep up pretty well with what goes on in NAEB. I've never seen, to the best of my knowledge, any such criteria. Certainly, the oral remarks which I have had handed to me in judgment of several series which we have offered were stupid and lacked any conviction.

Very often, Network offerings carry programs whose subject matter is the same as current or recent offerings over our station. We tape these programs and put them in the "morgue" to use later on. I've heard criticisms to the effect that a voice was not that of a "John Daily" even though the subject matter was tops and the "voice" was a person with a national reputation in his field.

It is my opinion that the whole NETWORK operation calls for a genuine and thorough overhauling, looking to some sound principles of organization and operation or it's doomed to go the way of the dodo.

NAEB TAPE NETWORK

10-20-55

INFO:

TO : ALL STATIONS CARRYING NAEB FRENCH SERIES
FROM: T APE NETWORK HDQ.

RE : FRENCH SERIES

NAEB's representative in France, Larry Creshkoff of WGBH, Boston, has made the following request which we now forward to you:

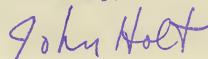
"Could all stations using French shows be asked to send a copy of all mail mentioning French programs to H.Q. for forwarding to me? That is, not just a mail count but actual text of letters and cards. This would be of tremendous value here for future RTF-NAEB relations -- at both the highest levels -- and at the operating levels....as a morale builder. The people who are working on the shows have no direct contact with their audience and I know they would appreciate this kind of attention."

NAEB Hdq. urges you to commence this project immediately. Anything you can supply will be appreciated. We will forward all materials (including any suggestions you wish to make regarding NAEB-R TF programs) to Larry just as soon as we receive it from you.

Can do?

Thanks

Sincerely,



John Holt
Network Manager

July 15, 1954

Mr. John Holt, Manager
NAEB Tape Network
14 Gregory Hall
University of Illinois
Urbana, Illinois

Dear John:

I have on my desk a letter which Dorothy Klock sent you on July 2nd and on which you answered certain questions regarding fees for 1954-55.

The inference I draw is that an extra fee is being levied upon stations which want the school program service. (To the best of my memory our network assessment fee in past years has included school programs.)

If the above is correct, I am forced to the unpleasant conclusion that in order to get 30 or 40 programs we do want, WNYE must first pay \$600 for a vast number of programs we don't want and hardly ever use, and then pay an additional tax for the school programs. This would also be true of the other school system stations in NAEB. It is so obviously unfair and discriminatory that I still can't believe that it's true.

I know that NAEB welcomes and wishes to encourage school system stations. Our concept of network service includes many program types. Please straighten me out on the above matter so that I may process our network assessment quickly.

Please address your answer to this letter to my home 110 Wyatt Road, Garden City, New York.

With kindest personal regards.

Sincerely,

James F. MacAndrew
Director of Broadcasting

JFM:mr

c.o. Mr. Skornia
c.c. Mr. Ausmus

*NAEB
Tape Network
(or network)*

May 26, 1954

Mrs. Eleanor N. Sanger
Program Director
Radio Station WQXR
229 West 43 Street
New York 26, N.Y.

Dear Mrs. Sanger:

Regarding to "The Human Side of the UN", if you can forward the 13 tapes direct to Mr. John Holt, the Network Manager of the NAEB Tape Network, these will be copied and offered to the member-stations of NAEB. The original tapes will be returned to you after they have served their purpose. I presume that the copies which you will furnish will be cleared of any commercial announcements which will permit the individual stations to make live openings and closings.

Once again let me express my deep gratitude for your thoughtfulness in making this available.

With all best wishes, believe me,

Cordially yours,

Seymour N. Siegel
Director

sns-lg

J. J. Network

NAEB HEADQUARTERS

TO: Members of the NAEB RADIO NETWORK

July 20, 1954

FROM: Harry J. Skornia H. J. S.R.

SUBJECT: Postage for Network Tape Shipments from Headquarters to you.

As you may recall a questionnaire went out to all of you on April 30 requesting your reaction to paying postage charges on NAEB Network tapes from Headquarters to you, as well as the present postage charges which you are already bearing. At that time the reasons for needing to consider this step were explained.

On June 23 a tabulation of all replies was made. The results were as follows:

"Yes" votes (33)

28 stations answered simply "Yes"

4 stations said "Yes," but it will be tough
(1 station has answered "Yes" since the above tabulation)

"No" votes (15)

8 stations voted simply "No"

1 station indicated it would perhaps have to drop out

1 station indicated it would need time to make budgetary provision

3 stations voted "No" in principle, but will conform

1 station voted "No" to paying all, but could pay partial costs

1 station voted "No" but stated it was forced to drop Network service anyway

Undecided or indefinite (3)

3 stations indicated that it would be very difficult, but did not specifically vote either "No" or "Yes".

This tabulation was submitted to the Board of Directors on June 23, the day it was completed. A partial vote by them indicated that a majority favored proceeding with billing for postage, in view of the increasing need of the Network to take over more and more of its own expenses. Feeling that this was an extremely important vote, however, the Executive Director wired each member of the Board who had not yet voted. The last vote has just now been received. With every member voting, the Board has supported the membership's vote that we proceed with billing members for the postage shipment charges from Headquarters to the respective stations.

In the matter of how to handle these billings, various opinions were expressed. The system which seems to be acceptable is the submission of a quarterly

bill for payment. In case billing at your end cannot be handled in this way we can arrange to add to the annual assessment charge, but I believe this should be done only when it absolutely cannot be separately paid.

You will therefore be billed on a quarterly basis normally beginning with a billing in October for the months of July, August, and September, etc. For the first bill, however, since billing beginning with July would in effect be retro-active, with Board approval, we shall not make billing for charges applicable until beginning with shipments on or after September 1. The first postage bill you will receive will be mailed during the month of January, and will cover the four-month period from September through December, inclusive. Thereafter, you will be billed on a quarterly basis.

We have worked out a form for keeping track of the postage for each shipment, and have had it in effect, on a test basis, for our own information, in order to get the mechanics set up, for the past couple of months. I am sure there will be no difficulties in the mechanics of the procedure.

The Board has asked me to convey to the members of the Network their regret at the necessity to take this step, and their hope that all member stations will be able to find some way to handle the payment of this additional expense. It will help to enable the Network to live within its income, and thereby insure its continuance.

By not starting this billing until after September 1 shipments, some time will be allowed stations for making necessary budgetary and order adjustments and a full year will not be involved for this first year.

July 6, 1954

Mr. Lane Blackwell
New York Program Manager
Radio Free Europe
110 West 57th Street
New York 19, New York

Dear Mr. Blackwell:

We have only one file copy of each script of People Under Communism, and therefore can not provide them. With time and funds we could have copies made. Have you a budget for such purposes?

I'm very sorry, because I realize the great value which would accrue. Can you estimate how many copies might be used, in case publication might be justified?

Your album order has been shipped. Thought I'd check before mailing this.

Sincerely,



Harry J. Skornia
Executive Director

HJS:mr

cc: Miss Biason
Mr. Arnold, Beacon Press
✓ Graydon Ausmann
Richard Hull

7-20-54

MEMO:
TO : IN-SCHOOL STATIONS
FROM: NETWORK HQ.

RE : IN-SCHOOL PROGRAM CHARGES

Lest there be any doubt in your minds, we would like to say that there has been no change in the system of charges for in-school program series. Specifically:

Those stations which are off the air during the summer will not be charged for in-school programs. (By "off the air during the summer" we mean that for eight weeks or more a station does not receive programs from the weekly "issues" from the Network.)

Those in-school stations which receive issues from the Network during the summer will be billed for in-school programs.

The bill will be either:

One-quarter of the basic assessment or
The charge-per-reel

which ever is the lower. (At present the charge-per-reel is \$2.00, as announced last December. Therefore, if a station's basic assessment is \$600 and the station orders only 21 reels of in-school programs, it will be charged \$42. It will not be charged one-quarter of \$600, or \$150.)

c.c. Skornia
Hill
Ausmus
Macandrew
Holt
Blackburn